

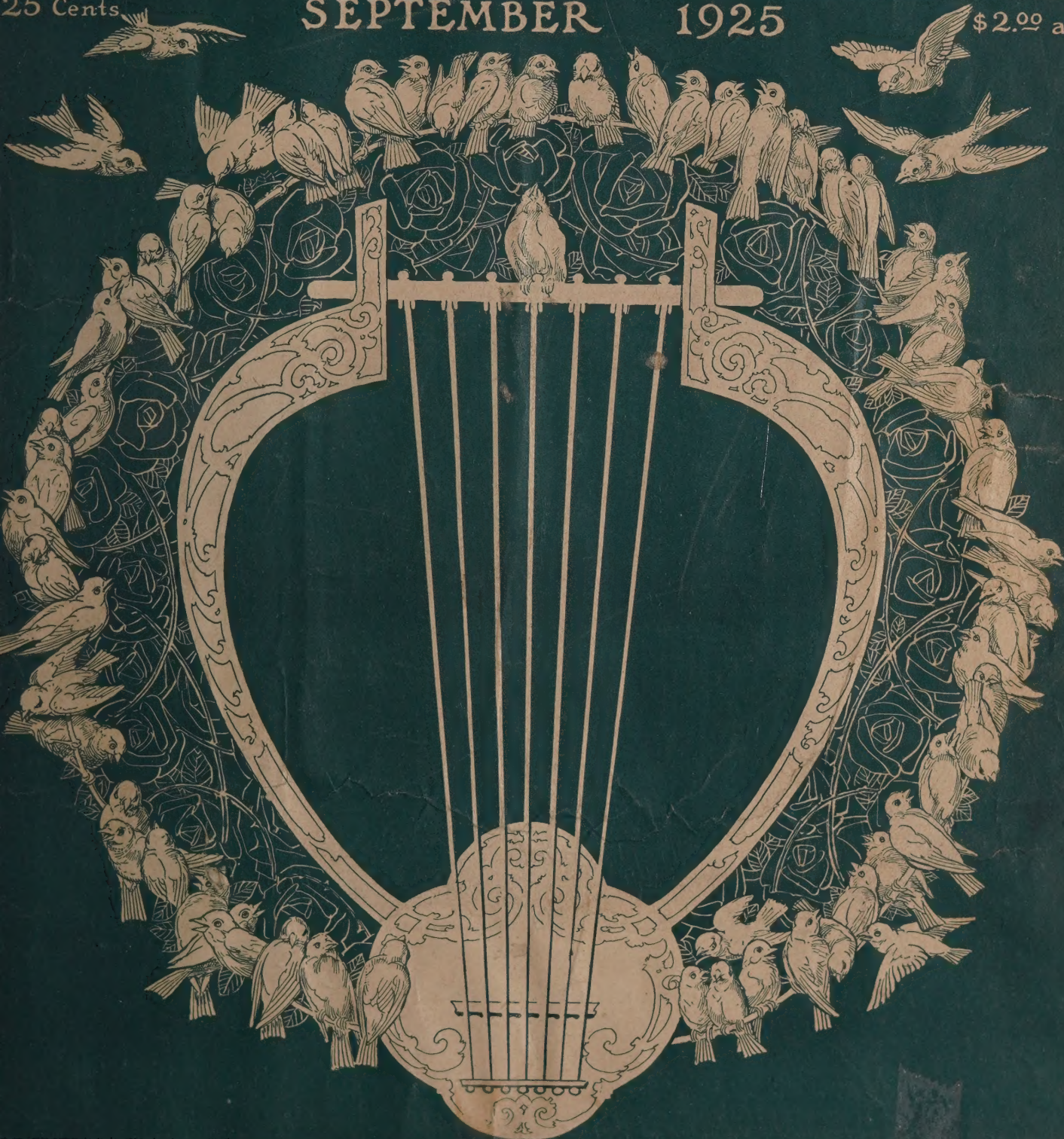
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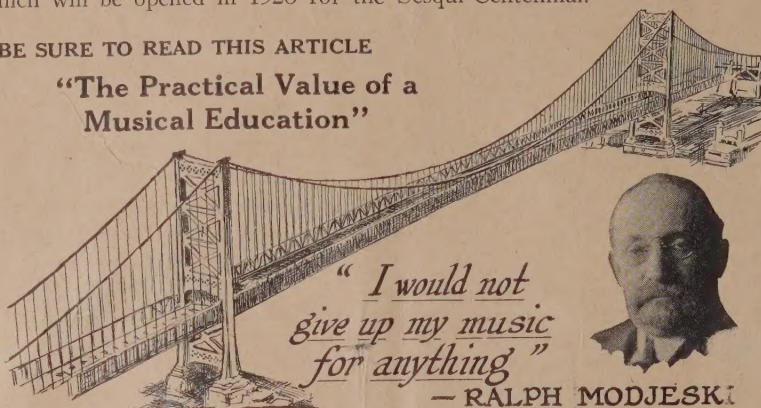
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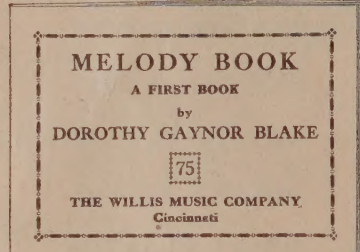
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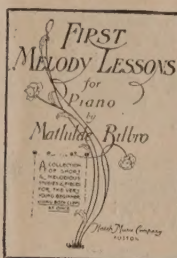
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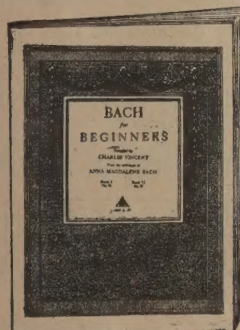


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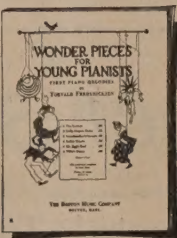


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Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLIII. No. 9

SEPTEMBER, 1925

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879. Copyright, 1925, by Theodore Presser Co., for U. S. A. and Great Britain. Printed in the United States of America

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## The World of Music

ve Rossini "String Quartets" have discovered in the Library of the Academy of Music of London. They been written for Lord Burghersh, after Earl of Westmoreland, the founder of Royal Academy. They have no marks of session and seem never to have been

rd. **Faellen**, for many years prominent merican musical life, was drowned on July at Readfield, Maine. Born in Thuringia, mber 21, 1846, he was largely self-taught usic, and, before coming to America, was en years associated with Joachim Raff at Conservatory of Frankfurt-on-the-Main.

e Metropolitan Opera Company, ew York, through Giulio Gatti-Casazza, forwarded to the Society of Italian Au- the sum of twelve thousand lire (about thousand dollars, at normal exchange) to ed toward placing a Puccini memorial in ala di Milan.

Handel Festival was held at Leipzig, 6-8. A new version of "Tamerlane," tor with several other operas and chorals of "The Old Saxon," made up the pro-

s. **Salzburg Festival** has been offi- recognized by the Austrian Government. ts of admission to the festival have been to be accepted at the frontier in lieu usual passport with its customary fee dollars.

ve "Beggars' Opera" is having another ll" in London. Perhaps the cycle is ing itself, and we are to come again to me when we may sit back easily at the and enjoy a "tune" without being a target of lorgnettes.

he Australian Musical News," a interesting and enterprising journal, now fourteenth volume, visited our office this h. Welcome! It is good to know that al achievements are so vigorous in quar- so distant that the news we receive is

monent Lake Park, Pennsylvania, d its musical season with a week's Fest- of Concerts and Oratorio, by a chorus thousand voices, the Cleveland Symphony tra, and well-known soloists, ending a gala production of the "Messiah."

ational Conservatory of Music has ounded at Buenos Aires, with Carlos Buchardo as the director.

ndonal has been entrusted with the eltion of the score of "Turandot" which left unfinished at the untimely taking of Puccini. It is scheduled for its pre- at La Scala some time during the com-

e New York Symphony Orchestra, Walter Damrosch as conductor, has given e-two compositions their "world pre- " fifty compositions their "first per- nce in America," and thirty-nine their New York hearing."

ltimore, Maryland, is the only city of o so far reported to us as having a Department as a regular branch of its government. Frederick R. Huber is the t and first Municipal Director of Music altimore.

lter Hefner, of Cambridge, Massachu- has been awarded the Walter Damrosch ship in musical composition at the can Academy in Rome. This is the fifth of the kind the others having gone to ll. Thompson, Leo Sowerby, Howard n and Winter Watts.

thur Foote, of Boston, one of the most at of America's composers, received the ary degree of Doctor of Music from Dart- College at its recent one-hundred-and- outh commencement. Real achieve- are sometimes late of recognition.

ree Leading Prizes of the recent fford, at Youngstown, Ohio, went to ard. The Orpheus Male Choir won the prize; the Mixed Chorus of one hun- and seventy-one voices received the \$500 while the Glenville High School Chorus d off the \$100 prize.

A New Piano Pedal, enabling the per- former to hold, swell or diminish tones after the key has been struck, has been invented by John Hayes Hammond, Jr. It has had a successful private trial in Symphony Hall, of Boston.

A Choir of Over Five Thousand Chil- dren gave a concert at the Crystal Palace, Sydenham (London), on June 20, as a part of the annual festival of the London Sunday School Choir.

5,000,000 Radio Receiving Sets are re- ported to be in use in the United States, and these against 9,000,000 instruments using talking machine records.

A Music-Writing Machine is reported to have been perfected by a Czech-Slovakian priest. After seven years of work and experimentation he has an automatic mechanism which records the notes as they are played on the piano or organ.

Beethoven's Manuscript of his Opus 129, which Schnidler christened, "Fury Over a Lost Farthing. Vented in Caprice," at the recent sale of the Henry Schlesinger collection brought \$1,250, this trifle now bringing more in the market, we believe, than the great master received during his lifetime for all his monumental symphonies.

The Musical Fund Society, Philadel- phia's oldest musical organization, is offering \$10,000, divided into \$5,000, \$3,000 and \$2,000, as prizes for the best three Chamber Music compositions for combinations of from three to six instruments.

Ralph Lyford, for the last five years managing director of the summer opera season at the Zoological Garden, has been made associate conductor of the Cincinnati Sym-phony Orchestra.

"Resurrection," an opera by Franco Alfano, with the libretto adapted from Tolstol's great novel of the same name, has won a considerable success at the Nice Municipal Casino, because of its rich and colorful orchestration and pronounced melodic elements.

The One-Thousandth Anniversary of the Lower Rhine Music Festival, which convokes in succession at Dusseldorf, Aachen (Aix-la-Chapelle) and Cologne, was celebrated this year at Cologne, by concerts, from June 11 to 14.

A Bust of Puccini, to be made by the Russian sculptor, Troubetsky, has been ordered for the La Scala of Milan.

Erik Satie, one of the best known of the modern French composers, passed away July 3. An intimate of Debussy and Ravel, and a champion of "The Six," his lectures served to introduce several composers who later became famous. His compositions include ballets, incidental music to plays, and numerous piano pieces, mostly with fantastic titles.

The Beethoven Monument in Heiligen- städter Park, near Vienna, has been desecrated by vandals, who have broken an arm from the statue as well as badly soiling the monument.

The Centenary Celebrations for Jo- hann Strauss were initiated lately by a concert in the house at Salmansdorf, a suburb of Vienna, where his father spent the summers of 1831-1836 with his family, and where Johann, at the age of six, wrote his first composition, a little waltz, which his wife had published forty years later as a surprise to her husband.

George Ashdown Audsley, born in Scotland, but having spent most of his life in America as a leading ecclesiastical and organ architect, and the author of several authoritative works on organ building, architecture and the allied arts, died in the last week of June.

Polyglot Casts at the Metropolitan and Auditorium have been the incentive for recent comment. Even then, La Scala of Milan might claim the palm in this achievement, for at a performance of "Pelleas et Melisande," in French (but the only opera of the season which was not sung in Italian), the artists were: Pelleas, Belgian; Melisande, Belgian; Genevieve, Argentinian; Doctor, American; Arkel, Egyptian; Golaud, French; Yniold, French; conductor, Toscanini, the only Italian sustaining a principal part.

Francesco Berger, eminent musician and musicologist, of London, recently celebrated his ninety-second birthday. Eighty-two years ago he made his first public appearance as a pianist. Charles Dickens was his personal friend, and the active nonagenarian still busily pursues his professional work.

"Il Trovatore" was recently "revived" at the La Scala of Milan, after an absence since 1903. And this in Italy!

Fifty Rehearsals are required by the leaderless orchestra organized by the musicians of the Moscow State Opera Orchestra before a work may be presented to the public. The brilliancy of the state opera has been attributed largely to the training of many of the orchestra members without a leader.

"Countess Mariza," by Emerich Kalman, has broken the record set by Lehar's "Merry Widow," having had over three hundred performances in Vienna and more than two hundred in Berlin.

L'oeuvre Inédite (Unpublished Work) is a new organization for the purpose of presenting unknown music and works of young composers in Paris. The Corporation for New Music is performing a similar service in Rome. With the British Music Society active, almost an epidemic of organizations engaged in this good work in America and in other countries to be heard from, the aspiring composer need not repine about hearing his work.

A Choir of Three Thousand Voices sang before King George, Queen Mary and the Duke of York at the Wembley Stadium on May 25. The performance was conducted by Dr. Charles MacPherson, organist of St. Paul's Cathedral.

"Sang Po," an opera founded on a Chinese Don Juan, the musical score by Rodolf Talschl and libretto by R. E. Burgssun, had its première at Vienna on May 22.

Lucienne Brevai, dramatic soprano, has received the decoration of the Legion of Honor, being one of the few women to receive this distinction. For years Mme. Brevai sang dramatic parts at the Paris Opéra, a particular achievement having been the creation of *Brinnhilde* in the first French productions of "The Ring." She was heard in America, with the Boston Opera Company, in the seasons of 1900-1902.

Lord Berners' new opera, "La Carosse du Saint-Sacrement," has been performed at the Théâtre Trianon Lyrique of Paris, arousing considerable enthusiasm in both the press and public.

La Colon Theatre of Buenos Aires opened brilliantly for its opera season on July 2. Verd's "Falstaff" was the opera of the evening, with Cesare Formichi as *Falstaff* and Rosa Raisa as *Mistress Ford*. Tullio Serafin conducted.

The Hollywood Community Chorus won first place in the recent Eisteddfod of Southern California.

Gustave Garcia, son of the celebrated Manuel Garcia, and himself at one time an eminent baritone of England, after which he became one of that country's most favored teachers of singing, died recently in London at the age of eighty-nine.

A One Thousand Dollar Prize for an orchestral composition is again offered by the Chicago North Shore Festival Association. Particulars from Carl D. Kinsey, 64 East Van Buren Street, Chicago, Illinois.

P. C. Hayden, a pioneer in the field of Public School Music in the United States, and editor of the periodical, *School Music*, passed away recently at his home in Keokuk, Iowa.

The Music Department of the Chicago Library has one of the largest collections of music of every type to be found in America, outside the Library of Congress.

The Hebrew Opera Company of Jerusalem has in its repertory the well-known works of Verdi, Wagner, Meyerbeer, Gounod, Saint-Saens, Puccini, Rimsky-Korsakoff and Halevy, as well as "The Pioneer," by a young Palestinian Jew, the first modern opera written in Hebrew.

The First Carillon in South Africa is being installed in Cape Town and will consist of forty bells.

Sir Henry Wood made a special journey from London in order to conduct four concerts at the Hollywood Bowl on July 14-18.

(Continued on page 676)

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# THE ETUDE

SEPTEMBER, 1925

Single Copies 25 Cents

VOL. XLIII, No. 9

## Honorary Distinctions

THERE is a misty legend, undoubtedly apocryphal, but none the less pointed, that a famous master (was it Handel or Haydn?) went to a great English University (was it Cambridge or Oxford?) and there, after having received a degree of Doctor of Music, twisted his sheepskin into a fool's cap and, placing it upon the head of one of the college servants, announced, "There, I make you a Doctor of Music."

However spurious and clumsy this wit, the story is not without justice. Great universities often stoop from their academic dignity and confer honorary degrees upon men and women who have educated themselves to higher achievements than thousands of the graduates of the institutions conferring the degrees. This has happened innumerable times. It is a very pleasant bit of scholastic complacency—this recognition of the Alumni of the University of Hard Knocks.

On the other hand, academic degrees, given indiscriminately (even purchased in the past), can become a very delusive and dangerous source of abuse. They should be guarded with the greatest propriety. Society has a right to demand that these distinctions should be conferred only upon those who have done work that is admittedly of very great significance to mankind. The peddling out of degrees upon local celebrities whose names can never reach the permanent halls of fame is merely a pathetic pandering to human vanity. The achievements of one receiving an honorary degree should be apodictic, otherwise the whole system of degrees becomes a farce.

In America, the degree of Doctor of Music has been conferred upon many musicians of high standing, almost invariably as *hon. causa*. A few men have worked for the degree and earned it in their course. Therefore the American distinction is hardly comparable with that of the great English Universities where the degree is rarely conferred except for work done along prescribed University lines and followed by a very "stiff" examination. On the other hand, there are thousands of English university graduates who possess degrees in music whose apodictic accomplishments could hardly compare in any way with those of such Americans as Edward MacDowell, William Mason, Horatio Parker (Mus. Doc. hon. causa Cambridge University, England) or George W. Chadwick. When Sir Edward Elgar received the degree of Doctor of Music from Cambridge University, the distinction was about equally divided between the institution and the composer. The self-taught Elgar is at once the most masterly English composer since Purcell and at the same time the most unacademic.

We are, of course, wholly out of sympathy with any tendency to grant music degrees, particularly honorary degrees, unless there are some conspicuous evidences of accomplishment of permanent value to the times. When President Coolidge was invited last Spring to attend some twenty college commencements and receive honorary degrees, it was quite obvious that the distinction of his presence was greater than any honor the college could bestow.

In music, the Doctor of Music receives upon the occasion a hood lined with pink, an insipid color to be sure, unless we desire to look upon it as the pink of perfection. Most of those who have received the degree have been so very busy in their after-lives that they have had little time to think of it.

THE ETUDE is pleased to congratulate at this time four of its friends who have recently received the honorary degree of Doctor of Music. Thurlow Lieurance, noted investigator

of Indian music and composer whose delightful compositions are sung around the world, received the degree from the Cincinnati College of Music, where he had previously studied with Frank van Der Stucken and others. His work in original research alone would entitle him to high academic recognition. LeRoy Campbell, educator, who has been at the head of a flourishing conservatory for years, has made innumerable educational pilgrimages abroad and has been a contributor to THE ETUDE for many years, received the degree from Grove City College. Willem Van de Wall, one of the most remarkable musical workers of the present time, who has for years devoted himself to the problem of curing insanity through musical means and has accomplished wonderful results, received the degree from Muhlenburg College. Van de Wall is a psychologist of high ability and a musician who has played with many of the great orchestras of the world. Harry Alexander Matthews, English-born organist and composer of many notable cantatas, received the degree from the University of Pennsylvania, where he is conductor of the Glee Club.

## Small Town Stuff

THERE is always a tendency for the city nit-wit to laugh at the small town. Forty-second Street and Broadway is supposed to be so much more sophisticated than Main Street and Willow Lane that these localities are represented as presenting comparative degrees of mentality.

What are the facts? We have just been over a list of representative American educators who have been considerable factors in the making of musical America. Less than twenty per cent. of the men were born in large cities. Eighty per cent. were born in small towns. Hurrah for the small town!

## Too Much Technic?

THE technic of both the construction of music and the interpretation of music is singularly complex—possibly more complex than that of any other art.

In its mechanical aspect the technic of music is not unlike mathematics, to which the ancients invariably espoused the tone art. The composer who essays to write fugues is working out problems in aural calculus and trigonometry which might give some concern to the mathematician.

It is because of this technical equipment that composers and interpreters must acquire that they often neglect the art side, that is, the æsthetic principles which, after all, govern the character of the work and determine whether it is a mere contraption or an immortal masterpiece.

Mussorgsky, the Russian iconoclast, felt this very deeply and expressed himself thus as long ago as 1872:

"Tell me why, when I listen to young artists, painters and sculptors talking, I can follow their thoughts or understand their opinions, their aims; and I rarely hear these people talking technically save when it is absolutely necessary? When on the other hand I am with musicians I seldom hear them express a single living thought. One would think that they are all on school benches. They only understand "technic" and technical terms. Is musical art so young, then, that it is necessary to study it in this childish manner?"

On the other hand, Mussorgsky would have been a greater composer if he had had more technic. It might not then have been necessary for the self-abnegating Rimsky-Korsakoff to rewrite much of Mussorgsky's technically weak work.

Technic we must have and have in abundance.



It is the fault of young musicians to think that they can fly without machinery. They are like the simple folk that the writer recently saw in a hospital for mental diseases. These unfortunate people were trying to fly by waving their arms in the air like the wings of a bird. Seated in a bi-plane with an engine and a spread of wings, they might have flown from coast to coast.

Our advice is to get as fine a technical machine as you possibly can. After you have done this learn how to run the machine so that you fly and at the same time forget the machinery, the technic. That, after all, is the trick of being a Beethoven, a Wagner, a Paganini or a Paderewski.

### "Walk-Outs" Verboten

THE directors of the *Philadelphia Forum* have issued an edict against "walk-outs." The Philadelphia Forum is another expression of the inexhaustible initiative of Mr. Edward W. Bok. Like the venerable Brooklyn Institute (now over one hundred years old), it embodies, expands and regularizes the idea of the old Star Lyceum Course on a much more lofty artistic and educational plane. That is, men and women of national and international repute in Arts, Letters, Science, Statecraft, and so on, appear before the Forum. Because of philanthropic assistance here and there, and because of wholesale arrangements for appearances, the Forum members receive a great deal of information and edification for very little outlay.

Now the Forum directors are up in arms over the fact that some of the members have "walked out" before the "meetin'" was over. It goes so far as to announce that those who are guilty of this offense will not be permitted to take out new annual memberships.

Possibly there is no pest so irritating as the auditor who makes a practice of putting his own convenience and comfort above those of other auditors and rudely leaves a hall, disturbing the speaker or performer and breaking up the spirit of the occasion. The Forum contends that the members take the place of host and hostess to the visiting speaker or performer.

In other words, the sacred right to "strike" is taken away from the audience. "Walk-outs" are *verboden*. As there are two sides to every question we cannot help feeling that audiences deserve some protection against a tiresome or uninteresting performance, even though that performance is only two hours in length. We have, in other cities, often been "bored to death" by a dull program and have bravely stayed to the end merely to avoid giving discomfort to others. Indeed, we have often wished that we might have the excuse that parishioner gave to the clergyman who severely censored him for "repeatedly walking out in the middle of the sermon week after week." The poor man replied, "You will have to forgive me, doctor. You see I am a somnambulist, and I can't help walking in my sleep."

### Bandsmen or Privates

THE man who enlists in the United States Army has two kinds of pay: (1) The Glory of wearing Uncle Sam's Uniform and living as his guest; (2) A very slight money reward at the end of each month. Add to this, travel, educational facilities, training and comradeship; and we find that the enlisted men really get more than it might otherwise seem.

In the past, however, the Army Bandsmen felt that they had the small end of the stick. They longed to be rated as musicians and not as mere "privates;" they felt that their leader should have the same rank and emoluments that belonged to the Chaplain. They felt that if the average pay of the Navy Bandsman is \$67.00 a month that the Army Bandsman at \$41.07 was rather badly off.

Ten Dollars a week for providing inspiration to our fighting men is ridiculous. Ask any soldier what music means in the morale of the Army. It is remarkable that the bands of the past have been as good as they have, with such very low pay. If we are to have Army Bands at all, let us make it worth the while for the men that make the music.

### The Student's Eyesight

THE music student's eyesight is a most important matter. In reading music the eye is continually under a greater strain than when reading text, because of the rapidity with which music must often be read and because of the great number of things which the eye must take in at one time.

Let us suppose for instance that one was asked to read at one time and at a rapid rate the following lines of text:

The antipodes of this part of the world

The present state of municipal real estate

The negroid art of another remote period

The fauna of the region around the equator

This is only more difficult in degree from the task that confronts the ordinary student in reading a complicated piece of polyphonic music, with five moving parts. Imagine the strain upon the eye striving to grasp many different things.

The Eyesight Conservation Council circulates an article by M. Luckiesh, Director of the Lighting Research Laboratory of Nela Park, Cleveland, from which the following is quoted:

"The modern living-room is a place of many recreational activities. While the average home to-day has one or two portable lamps, the living-room is the place where several may be used, e.g., one on the library table, a floor lamp for the piano, a floor lamp near an easy chair, and at the davenport. In purchasing a portable lamp one should examine the lighting effect by sitting down by it and noting the spread of light and the shading of the light-sources. One of the primary faults of portable lamps is that usually not enough light escapes upward. Open-topped portables are very much to be desired. One of the great advantages of the portable lamp is that it supplies light where desired and that it may be decorative as well as useful. The use of portable lamps does not mean that ceiling fixtures should not be installed so that they may be used when desired, or that wall-brackets should not be supplied. However, the wall-brackets in living rooms should be considered largely from a decorative standpoint and should contain small lamps which are well shaded."

### The Unmusical

SUSCEPTIBILITY to music is comparative.

At the top of the gamut stand such supremely musical personages as Bach, Mozart, Wagner, Schubert and Chopin. With them may be ranked their finest interpreters.

At the bottom we find people of all kinds. The lack of musical appreciation is by no means an indication of a lack of general intelligence. Wendell Phillips, General Grant, and many others, contradict that. Hearing is one of the senses. There are people who have lost their sense of taste and there are people born with a very feeble sense of smell. Thousands struggle through life with color-blindness.

The unmusical person is to be pitied but not patronized any more than would be the color-blind person. Where there is what can only be called an atrophied musical sense, it seems almost hopeless to try to redevelop it.

Sir Oliver Lodge recently said: "Take a dog to a concert. Does he hear Beethoven? No; he hears a noise. Some people are in the same predicament."

The trouble is that some of the "some people" have the manners of a dog and persist in baying at the music which they are incapable of appreciating.

### A Notable Season

This issue of "*The Etude*" opens the 1925-1926 season of "*The Etude Music Magazine*," a season which will be characterized by more practical, entertaining, inspiring music and musical educational features than any previous year. Our contributors have sent us the most stimulating, authoritative, fresh, youthful and helpful material we have ever seen. Progress to higher musical triumphs with "*The Etude*."



**FRANK LA FORGE**  
 was born at Rockford,  
 Ill., October twenty-  
 four, 1879. He studied  
 with Harrison M. Wild in  
 Chicago and with Lesche-  
 tzky, Labor and Navrátil  
 in Vienna. For six years  
 he was the exclusive ac-  
 companist of Mme. Mar-  
 c Sembrich on her tours  
 through Germany, France, Rus-  
 sia and the United States.  
 He has composed many ex-  
 ceedingly beautiful songs.  
 As an accompanist he is  
 well known. He is the  
 accompanist of the sensation-  
 ally successful Metropolitan  
 Opera Company star  
 Lawrence Tibbett.



**T**HE art of accompan-  
 ing is one of the most  
 difficult to master. The  
 old idea that anyone who  
 was a somewhat indifferent  
 soloist might eke out a  
 livelihood at accompanying  
 has long since been aban-  
 doned in higher musical  
 circles. The accompanist  
 must be a master musician  
 with quick wit, splendid  
 judgment, extensive ex-  
 perience and a really very  
 great digital technic. More  
 than this he must have a  
 chameleonlike mind to fit  
 his mood instantly to that  
 of others who employ his  
 services.

## How to Play an Artistic Accompaniment

By the Noted American Pianist-Composer—Accompanist and Teacher

FRANK LA FORGE

NOT MORE than a decade ago musicians were in-  
 clined to regard accompanying as an activity of  
 minor importance. It was considered a useful  
 accomplishment to have; but for a serious artist  
 it was his major effort to this phase of the art was  
 to be thought of. Even Leschetizky, with whom  
 I studied for four years, regretted my ultimate decision  
 to become an accompanist—for I had studied as a soloist  
 pianist—and he strongly advised me against it. He  
 held the prevalent view of that time that accompanying  
 was a minor and not a major pursuit. Some years  
 later, however, he changed his viewpoint, when I appeared  
 as accompanist to Mme. Sembrich at concerts in Vienna.  
 He told me that he could see in accompanying a great art,  
 worthy of the best efforts of any serious pianist.  
 My advancement in the art of accompanying has been  
 great in the last ten years. It is now regarded more  
 highly than formerly, by professional musicians and  
 alike. There are many more singers and other  
 instrumentalists at the present time and a correspondingly greater  
 number of accompanists. When formerly a mediocre per-  
 former on the part of the accompanist was acceptable,  
 the standards of the profession are now much higher  
 and the field broader. Pianists and students are find-  
 ing to their advantage to cultivate the art either as  
 distinct from their solo playing or as a specialty. And  
 intelligent playing will prove beneficial to the soloist  
 as it will acquaint him with some principles of  
 playing which every well rounded pianist needs.

In my mind, the accompanist who has a thorough  
 knowledge of the resources of his art compares very  
 favorably with the orchestra conductor. Toscanini, for  
 instance, has a more comprehensive knowledge of the  
 orchestra than the individual members com-  
 posing his company. The latter are as blocks in a  
 disassociated parts. It remains for Toscanini to  
 use blocks into a finished and beautiful whole.  
 Axiom in geometry comes to mind—a whole is  
 more than any of its parts. Accordingly Toscanini  
 has a more extensive equipment than the indi-  
 vidual members of his company. The same can be said  
 of the accompanist. He should know, for  
 instance, more about the song than the singer who sings  
 it. He centers attention upon the melody while the  
 singer must not only know the melody and words but  
 also the harmonic investiture as well. While he  
 conducts the performance in the sense that Tos-  
 canini, yet he must have a knowledge of the whole;  
 the average singer usually has knowledge only of  
 his part.  
 Thus it is apparent how extensive the art be-  
 comes to anyone who would study it seriously.

In studying a song, all my pupils, both of singing and  
 of accompaniment, go through the same procedure. An  
 outline of that procedure might help the pianist to get  
 some practical hints for playing an accompaniment  
 artistically.

What then is the first thing to do in learning to play  
 an accompaniment? The usual reply to this query is that  
 the player should take up the piano part and study it.  
 As a matter of fact, this is the last thing to do. As  
 previously stated, the intelligent accompanist should  
 make a greater study of the song than the singer. The  
 former should begin his task just where the composer  
 began—with the words or poem. The composer got his  
 inspiration from the poem and then set his thought to  
 music. Accordingly, begin every song in this way,  
 going over the words, getting the feel of them, finding  
 out the sentiment expressed, locating the high lights,  
 the shadows, the climaxes, and finally committing the words  
 to memory. Some composers, notably Schubert, gave  
 very few indications of how a song should be played  
 or sung. A melody sprang into Schubert's conscious-  
 ness almost as a full-blown flower. He was one of our  
 most spontaneous composers, committing his thoughts to  
 paper hastily, and quite frequently forgetting about them  
 afterwards. Beethoven, on the other hand, worked with  
 meticulous care, refining, polishing, bringing to his task  
 the spirit of the craftsman. He gave more indications  
 as to interpretation. His notebook, showing the de-  
 veloping process of his themes, is to-day the most valu-  
 able treasure that exists for students of composition.  
 Composers may be spontaneous in evolving their crea-  
 tions or they may work slowly, depending on their par-  
 ticular type of temperament. The point remains, how-  
 ever, that an understanding of the inner meaning of the  
 words gives the best clue to the song's interpretation,  
 aside from indications.

The next step of the composer is to fit his melody to  
 the words. Accordingly, after committing the words to  
 memory, learn the melody, playing it as a unison with  
 both hands and beating the time with your foot. In this  
 way the rhythm and melody soon become ingrained in  
 your sub-conscious mind. Lawrence Tibbett, who studies  
 with me, works out his entire repertoire in this manner.

After achieving the first and second steps, the player  
 has laid a solid foundation for building the accompani-  
 ment, which is the third and final step. He can now  
 work out the details of the accompaniment logically and  
 intelligently.

In addition to the words, I commit all my accompani-  
 ments to memory and my present repertoire consists of  
 over three thousand songs. Memorization is a decided  
 asset, but I advise it only for those whose memory is  
 dependable and facile. Personally I believe that if the

ear memory is cultivated from the beginning of study,  
 almost anyone can develop a reliable memory. To be  
 able to divorce himself from notes is a great advantage to  
 the accompanist. He is then able to watch the singer  
 closely and anticipate his every nuance.

To proceed then with the final step, working out the  
 details of the accompaniment. There are two details  
 here to be noted that make the difference between the  
 mediocre and the finished, artistic performance. I have  
 heretofore alluded to the singer because vocal accom-  
 panying is more frequently encountered. However, there  
 are violinists and others to be considered. The procedure  
 as previously outlined, with the exception of learning  
 the words, applies to all forms of accompaniment play-  
 ing. In accompanying violinists and other stringed in-  
 strument players, the physical limitations of the soloist  
 impose fewer obstacles. The singer, however, must  
 breathe, a fact to be borne in mind by the accompanist.  
 Notable concessions must be made for breathing and the  
 accompanist should know when and where. If the singer,  
 for instance, sings a long phrase, the breath supply is  
 gradually depleted. Consequently the singer must not  
 only recover from the exhaustion of that phrase but  
 take breath again for the next. Invariably unless the  
 accompanist senses these situations, he will rush ahead  
 of the singer before the latter has sufficiently recovered  
 to resume. The following illustration from Schumann's  
*Er, der Herrlichste von Allen (He, the Best of All)*  
 from "Woman's Life and Love," is a case in point.

Ex. 1

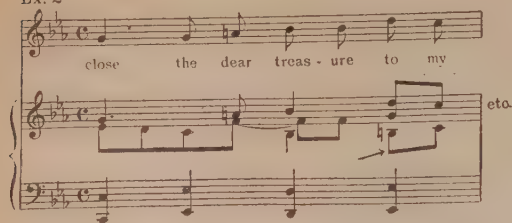
In this instance, unless the accompanist knows that  
 breath should be taken, necessitating a pause immedi-  
 ately following C, he will continue in tempo ahead of  
 the singer, thus causing confusion. Such instances  
 (where the composition allows no natural breathing  
 places—rests or pauses) require a constant rubato on  
 the part of the accompanist. Free from notes, the lat-  
 ter is able to watch the lips of the singer, to sense  
 such situations, and to feel the nuance. Otherwise he  
 should mark all important breathing places, particu-  
 larly where the singer must recover from a long phrase.

The second consideration in working out the accom-  
 paniment puts the final stamp of distinction on a perfor-



mance. Let me illustrate this point in Schumann's *The Ring*, from "Woman's Life and Love."

Ex. 2



How would you play the rolled chord; B-natural, G, D on the fourth beat? I can hear you playing it as it is done invariably by my pupils at first, emphasizing the melody note, D. True, in solo playing we emphasize the melody note. But in accompanying, when the melody note occurs both in the accompaniment and song, why should it be emphasized twice? The singer brings out the melody and thereby gives us opportunity of giving prominence to another note or voice, thus making a little duo. Now play the chord bringing out the B natural and see what a difference it makes.

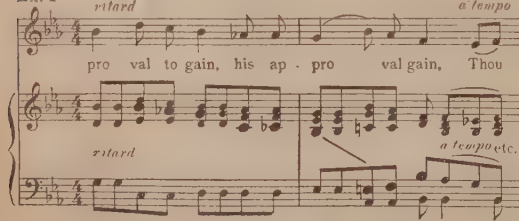
Let us consider the opening measures of *The Ring* as a further exemplification of this principle.

Ex. 3



Here the accompaniment doubles the melody. Play it over, first emphasizing the melody. Then play it allowing the singer to stress the melody and bring out the larger notes. You will now begin to perceive into what a fascinating interplay of voices such a study will lead you. I would like to cite one other example from *The Ring* (Ex. 4), because everyone who hears this played one way and then the other exclaims upon the difference.

Ex. 4



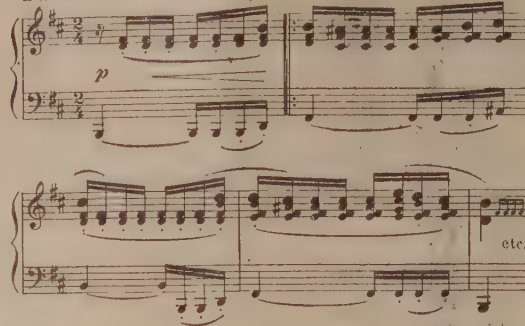
In this example, also, the melody is duplicated in the accompaniment. Play it over, first stressing the melody and then play it over bringing to the fore the larger-sized notes. To one unaccustomed to differentiation of note dynamics, bringing out a note in the middle of a chord is not so easy. The study is an intensely profitable one; however, for any pianist to make, as it opens up a whole new world of note and color values. As an accompanist, in bringing out the inner voices, you become more than a mere accessory to the singer. You become, in reality, a part of an ensemble, interweaving little skeins of melody here and there and achieving a beautiful and variegated pattern. This phase of the subject itself is too vast to admit of detailed treatment here. Suffice it to offer a few more suggestions for your guidance.

Whenever the accompaniment doubles the melody of the song, search out the hidden voices and give them prominence. Accompaniments have the following elements in greater or less proportion: melody, rhythm,

fundamental bass, intermediate parts that move and intermediate parts that remain stationary. Examples 3 and 4 have the first four elements, and since the intermediate parts move, we select some of them for stress. As a general rule, a moving part (one that moves up or down in a melodic way) other than the melody, offers opportunity for counterpoint. Frequently the bass can be given prominence, as in Schubert's *Who is Sylvia?*

Another principle for the accompanist to remember is that good taste abhors monotony. Ex. 5 is a

Ex. 5



prelude to Schubert's *The Favorite Color* from "The Maid of the Mill." The right hand begins with repeated thirds. Now repeated notes lose interest unless working up to a climax or down to a vanishing point. If they are doing neither, they should be greatly subdued. Accordingly this prelude is to be played, each note with the same subdued regularity until the motion occurs (F sharp to B), which is then treated melodically until it becomes stationary on A-sharp. The same process repeats itself as indicated by the larger notes. The first notes of the phrase, showing a movement of voices, are emphasized and the top melody note brought out. Throughout the example is phrased as shown.

A song's prelude is its introduction. Preludes and postludes, as well as interludes, are bits of solo playing. They should be played accordingly with solo tone, emphasizing the melody and with the prominence of solos. A prelude announces the song and frequently establishes its mood. It is of importance to study preludes, postludes and interludes with care to exhaust their possibilities.

Finally, the accompanist should strive to reflect the atmosphere of the song. All the more reason why he should get the inner meaning of the words. Does the song suggest the delicacy of snowflakes, the surge of the sea, the buoyancy of a brooklet, the heartache of despair, or is it descriptive, as in Schubert's *Gretchen am Spinnrad*? Whatever its spirit, mirror it in the accompaniment.

For purposes of illustration, consider "The Maid of the Mill," the song cycle by Schubert. First read the text of the entire cycle in order to get a panoramic view of the entire situation. Then the "close up." The first song, "Wandering," discloses the miller to be a man fond of wandering and ever active as is his mill wheel. This restless activity is admirably suggested in an accompaniment of sixteenth notes. Since rhythm is the chief characteristic of this accompaniment, much should be made of it, with clear accents. The next song, *Whither?* also portrays in its setting some of the restless whirring of the mill-wheel, whose motion is suggested by swift, light-moving sixteenth notes in the right hand. Thus each song portrays a different mood. In the one *After Work*, the young miller is deeply stirred and filled with longing to do mighty deeds to prove his love for the miller maid. When the accompanist senses this feeling himself he can depict in the opening chords the impatient abandon of the song. The vital thing is to get the spirit of the song, to feel the emotions of its characters, and then to disclose these emotions in the accompaniment. That is why it is so essential to study the song as a whole, and not simply to learn to play the piano part.

One other consideration is to be borne in mind. The resonance of sopranos and tenors particularly is much greater in the upper than in the lower registers. Accordingly, when low notes are sung they are usually not heard as distinctly as higher ones, and the accompanist should subdue the piano part to the degree that will give the singer prominence. Even when printed indications seem to give directions to the contrary, your own good taste and judgment should decide when to submerge your part so that the singer can be heard. For the accompanist, as well as for anyone else, common sense has a current market value.

To recapitulate; in accompanying songs, first out the meaning of the words convey, then acquire melody and rhythm, and finally study out the accompaniment, remembering the two important considerations—to mark the breathing places and to bring out, possible, the little counter voices that illuminate the melody. This done, you will have mastered the song thoroughly, you will be able to give the singer the cooperation and your work can scarcely fail to be that noticeable distinction associated with true art.

#### Self-Test Questions Upon Mr. La Forge's Article

1. How have the standards of accompanying advanced?
2. What is the first thing to do in learning to accompany?
3. How can one get a melody ingrained in the conscious mind?
4. How does accompanying a violinist differ from accompanying a singer?
5. When should the accompaniment be subdued?

#### How Health Affects the Memory

By Raymond Adams

STUCK! How often does the player reach a position where the mind seems to stop like an armor-plating against modern armor-plate.

"Bad memory!" you ejaculate.

Perhaps it is nothing of the sort. Perhaps you are tired. Perhaps you are ill in just a few little brain cells that have to do with storing up and recalling your memory pictures. Perhaps there may not be a coordination between your brain and the vehicle of transmission of the thought to the keyboard.

Don't worry. Rest awhile. The mind seems to "up" under the influence of rest, just as an electric battery seems to pick up power.

Wait until you feel "real good." Then try memory all over again. Bartholomew cites the famous Cardinal Mezzofanti, in the early nineteenth century, a man with a marvelous memory, who could speak two languages fluently, was seized with a fever, wiped out these astonishing accomplishments overnight. The work of a lifetime was gone. Gradually he recovered, the languages came back.

#### Musical Maxims

By Harold Mynning

Slow practice will not cause your playing to deteriorate.

You may save your voice a little by not counting loud, but in the long run it is doubtful if it is energy worth saving.

Regular practice makes for steady progress.

You can reach the goal only if you have a goal to reach.

Rhythm should be like the wind that blows through the summer trees. Always interesting.

Before you follow your own interpretative road, be sure you follow the many signs the composer has put out for your guidance.

Don't forget to breathe, especially before a long and ous passage.

Do not depend too much on the soft pedal.

If you do not hear every note you are playing, can you be sure that you are playing every note correctly.

Play with abandon, but remember that abandon is a gushes forth from the deep well-spring of control and mastery.

Learn to follow the singer, for his music is or be the most perfect music to follow.

It is not so important how you hold your hands as that you hold it without tension.

"There must be work, work, work, seen forever, and to it must be bent every sin body and every energy of mind. All that is sary for virtuosity, but for art there must be more. Music must be grown right into the It must become a new function of the bod the personality of the student, and then he be an artist."—CESAR THOMPSON.



# Rebuilding a Long-Neglected Piano Technic

By JEAN CORRODI MOOS

THE GERMANS have a proverb: "One learns to skate in the summer and to swim in winter." This proverb, while it may contain some truth, yet, like most sweeping assertions, does not tell all of the truth. Certainly not if applied to the art of piano playing, as anyone returning from a summer vacation, or compelled for less pleasant reasons to abstain from the regular practice of the jealous artist, soon discovers to his sorrow. For Rubinstein knew whereof he spoke when he said that his neglect of practice on his part was noticed after, two days by his friends, but three days by himself, whatever.

Yet it would scarcely be wise, even if it were possible, to become so enslaved to an instrument, no matter how versatile and soul-satisfying, to the point of neglecting other forms of recreation or evading the many duties of everyday life which the modern musician, as a human being today, must meet if he is to make the most of his opportunities. For the time is long when the executive musician was a being set apart from the rest of human-kind, pampered and largely exempt from the average man's economic, social, even domestic obligations. The standardizing spirit of to-day has taken him away from his instrument, whether he likes it or not. For in practically every instance he is also a teacher, a business man, perhaps also a head, at any rate, a cog in a vast economic machine, and as such subjected to all the wear and tear of the furious pace at which this machine is

successful, by far the largest part of his day is spent in teaching; some time must be given to his professional and non-professional; he cannot neglect certain social duties unless he wishes to see his sources drying up; in summer the lawn mower, the furnace; or if of the opposite sex, the kitchen stove, the dishpan, perhaps even the laundry will be waiting after a day of already too many hours in the teaching room. And what scant opportunity of practice he snatches from a day of such labor are devoted to hurried, listless work on the piano, and we know but too well that work of this kind almost invariably leads to the disappearance of piano technic in the quicksand of neglect, despite the best efforts.

## Periods of Rest

There must be periods of rest, for neither the body nor spirit can indefinitely endure such gruelling work. And that drives another nail into the coffin of our art, for, be it the oar, the golf club, the automobile wheel, each seals the death-warrant of that art in which we have paid such a fearful price—our piano technic. And yet most of us must play. And we must play, desperately. For there lies in a large measure our recompense for dreary hours of wincing at our pupils' mistakes, our escape from drab reality in the workshop of art into the temple of art. It is to be done?

That much is sure—by attempting pieces when the technic is in a state of disrepair, which means substituting our own for pupils' botching. What is the reason for the technical degeneracy, it is a lack of time; and, what is worse, a waste of aspiration with dull tools. Somehow they must be sharpened. And since time in this instance is of the utmost importance, they must be sharpened quickly as effectively.

The sharpening process may proceed in different ways. Some few particularly useful etudes may be used up to a fair degree of finish; or the customary arpeggio work may be resorted to for this purpose.

But, useful as both these are, they are neither the best nor the most effective means to secure the desired result.

Far more productive is it to devise a set of exercises which avoid the sameness of the technical gymnastics which are inherent in both, etude and scale and arpeggio, exercises which bring into play all, not only the muscular adjustments that enter into piano playing, but that with the utmost vigor and under the most favorable conditions.

As a set of key gymnastics is offered in what might be called a new contribution to the already vast repertoire of piano technics, but merely as a condensed means for securing this particular end: the restoration, at almost speed and effectiveness, of the neces-

sary vigor and resiliency, of a playing apparatus temporarily rendered ineffective by disuse. Any player, however, and at any time, may profitably avail himself of these exercises. For a fearful waste of time and effort is implied in the current way of ploughing through voluminous technical compendiums, no matter how excellent in themselves, mastering one technical problem, only to leave it behind for another indefinitely. For nothing in piano pedagogies is more securely established than that continued, and long continued repetition alone spells real technical progress. Far better to limit oneself to comparatively few typical technical figures thoroughly mastered than to try filling a leaky vessel by continuously pouring into it more and more water.

One word of caution, however, may be needed to prevent misapplication of these exercises. Whenever the attempt is made to overcome the stiffness, clumsiness and flabbiness of the playing apparatus the tendency is almost irresistible to aim at strength rather than at suppleness. This tendency, if followed, invariably defeats its own purpose, just as it does in the beginning stage of technical training. It leads to contracted muscles, and convulsive, ineffective muscular movements. Wholly relaxed playing conditions alone will secure pliancy and fluency; and the requisite strength will soon follow as a natural consequence.

## The Slow Trill

THE FIRST exercise is the simple slow trill with the fretted fingers, than which there is no more productive technical exercise, whether for the merest tyro or the advanced pianist. The fretted fingers are depressed silently and—what is of the utmost importance—held down lightly, without the least active pressure. It is to avoid the cramped condition of the hand that only the adjoining, and not all the inactive fingers as customarily required, are to be held down. Each hand plays the exercise first very slowly, but with rather decided "snappy"—though not exaggerated—finger motion, repeating each measure eight or more times. Then the same exercise is played at moderate speed, and finally once more as fast as possible without blurring. Throughout, the slightest evidence of fatigue is the signal for the discontinuance of the respective hand. Throughout, likewise, as the speed increases the tone volume should decrease. All the exercises, moreover, should be practiced with separate hands only. The combination of both hands, of course, economizes time; but it also deprives the hands of alternate periods of rest and results in premature fatigue. Likewise it makes against equality of tone strength—the very touchstone of all technical work.

Ex. 1



The exercise following aims not only at finger independence vertically, but also at the lateral finger action so essential to accurate "spacing." It is played in the same manner as Ex. No. 1:

Ex. 2



The five-finger exercise, No. 3, is to be played each measure first twice slowly and four times fast—with doubled speed—by each hand and transposed upward chromatically until fatigue sets in. Then it is played in the same manner with finger staccato, and for the third time with the "elastic" touch, that is, the fingers, by means of an inward snap of the first two finger joints, brush the notes off the keys. The sidewise rotary hand roll, especially in the fast form, is conducive to increased speed.

Ex. 3



The octave exercise, No. 4, is likewise transposed and played with pure and somewhat exaggerated wrist motion.

Ex. 4



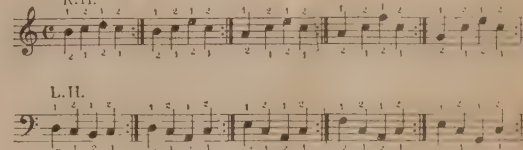
The trill in 3ds is repeated slowly with alternate hands up to the fatigue point, and then similarly in the fast form, with doubled speed.

Ex. 5



Exercise No. 6 repeats each measure four times slowly, then four times fast, left hand first, right hand following, with the upper fingering. Then it is repeated with the lower fingering. Complete suppleness of the wrist must be observed.

Ex. 6



Exercise No. 7 extends to five-finger exercise to the range of an octave. It should be transposed and the hands should follow the fingers with gentle rotary motion.

Ex. 7



The octave exercise No. 8 is transposed up one octave. It requires extreme lateral freedom of the wrist, as well as a free swinging up-and-down stroke.

Ex. 8



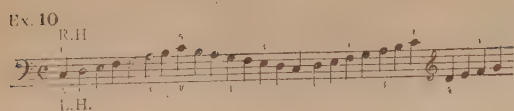
Exercises Nos. 9 and 13 are extension exercises, both requiring extreme freedom of the wrist and rather exaggerated rotary hand motion.

Ex. 9



Nos. 10 and 12 introduce the scale and the arpeggio with ascending 7th and descending 6th, both in zig-zag motion, far more useful than the straight up-and-down motion. For it is at the turn of direction invariably that lack of clearness is in evidence, and the fourth finger will bear especially close watching. Other scales, aside from that in C, may be practiced. But if the C scale can be played smoothly and fluently the other scales, from the purely technical standpoint, will present no difficulty.





The trill in sixths is continued upwards until fatigue makes itself felt.



No. 14 is a difficult exercise in finger spacing and is to be continued on the three chords indicated. The employment of the fourth finger must receive particular attention and is indicated above for the right, below for the left hand. The exercise may profitably be transposed into Db.



THERE ARE, of course, other exercises that might be added to, or even substituted, for those here offered. But the work suggested here is about as much as suffices for one sitting of from thirty to forty-five minutes, and, if well done, will fairly tax the endurance of most players, especially in the pre-supposed state of suspended training. As much, at any rate, depends on the *how* as on the *what* of such work. For, rightly pursued, it requires just as close attention, just as keenly focused concentration as is involved in the early stages of the study of a composition. And, if so pursued, such work is far from being as spirit-killing as commonly supposed. If done listlessly, it is true, it is unqualifiedly deadening. But if the mind is closely riveted on the finer details of the playing conditions, the accuracy of movement, tone quality, and so on, it furnishes quite sufficient mental food to be interesting at least, if not positively fascinating. No player, at any rate, will penetrate far into the higher realms of his art unless he provides adequate means of transportation into those delectable regions.

#### Self-Test Questions on Mr. Moos' Article

1. What did Rubinstein say about one day's neglect of practice?
2. What should be the main characteristics of key gymnastics?
3. How can contracted playing be avoided?
4. Which should be aimed at most, suppleness or strength?

# INTERNATIONAL MUSICAL PRIZE COMPETITION

Prizes Aggregating \$9500.00

## Sesqui-Centennial Celebration

Philadelphia, 1926

### EMINENT MUSICAL AUTHORITIES WILL ACT AS JUDGES

The Sesqui-Centennial Association of the Sesqui-Centennial International Exposition of the United States Announces the following Prize Competition for Musical Compositions Open to Composers of all Nations.

#### No. I

### OPERA PRIZE

The Association Offers a Prize of Three Thousand Dollars (\$3000.00)

For the best Opera submitted in competition. The manuscript of the Opera must be received not later than March 1st, 1926. It must be accompanied by full orchestration and also by piano score for rehearsal purposes. The result will be announced May 1st, 1926. No conditions are fixed for the length nor for the number of acts. The work must be of a serious musical character.

#### No. II

### SYMPHONY PRIZE

The Association Offers a Prize of Two Thousand Dollars (\$2000.00)

For the best Symphony or large Orchestral Work of symphonic character submitted in the competition. The Symphony or Symphonic Work must be received not later than April 1st, 1926. The result will be announced May 15th, 1926.

#### No. III

### CHORAL PRIZE

The Association Offers a Prize of Two Thousand Dollars (\$2000.00)

For the best Choral Work for chorus, solo and orchestra submitted in the competition. The Choral Work must be received not later than April 1st, 1926. The result will be announced May 15th, 1926. The work must require not less than 45 and not more than 75 minutes for performance. The text must be in English. The work must be scored for the normal symphony orchestra. The choral writing should be mainly four part, with occasional doubling.

#### No. IV BALLET, PAGEANT OR MASQUE PRIZE

The Association Offers a Prize of Two Thousand Dollars (\$2000.00)

For a Ballet, Pageant or Masque with full orchestral accompaniment (not excluding choral episodes) submitted in competition. The Ballet, Pageant or Masque must be received not later than April 1st, 1926. The result will be announced by May 15th, 1926. If a text is used it must be in English.

#### No. V

### A CAPELLA CHORAL SUITE

The Association Offers a Prize of Five Hundred Dollars (\$500.00)

For a Capella Choral Suite of three or four numbers for mixed voices (six or eight parts). The time required for performance to be not less than twenty minutes. The text to be in English or in Latin. The manuscript must be received not later than April 1st, 1926. The result will be announced May 15th, 1926.

### General Conditions

- 1—All compositions must be written legibly in ink.
- 2—All compositions must be submitted under a nom-de-plume. A sealed envelope inscribed with the name of the work and the nom-de-plume and containing the full name and address of the composer must accompany each composition submitted.
- 3—No work will be eligible that has been published or previously performed.
- 4—The winning composer is to retain all rights of performance and publication except the premiere performance and such extra performances as may be determined by the Association.
- 5—The Association reserves the right to the first performance of such other non-prize winning works as may be submitted in competition and found worthy of such performance.
- 6—In the event of the performance of any work, the Association will assume all of the expense of the copying of parts, providing copies for participants, rehearsing and producing.
- 7—The Association reserves the right to withhold any prize award if the judges of the respective competition do not find a work which in their opinion is of sufficient merit.
- 8—The Association cannot assume responsibility for loss or destruction of or injury to manuscripts submitted. The Association will provide all reasonable safeguards for the protection of manuscripts while in its possession.
- 9—Full postage for return must accompany all manuscripts submitted.
- 10—All manuscripts and communications must be addressed to the Executive Secretary, Henry S. Fry, care of the Sesqui-Centennial Association, Independence Hall, Fifth and Chestnut Streets, Philadelphia, Penna.

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(This space is contributed by Friends of the Sesqui-Centennial International Exposition)



# How Music is Saving Thousands From Permanent Mental Breakdown

*Remarkable Results of Experiments and Investigations Now Being Conducted in Large Hospitals for Mental Diseases and in Penal Institutions*

*An Interview with the Noted Musical Mental Expert*

**WILLEM VAN DE WALL**

*of the Department of Welfare of the Commonwealth of Pennsylvania*

## Biographical

Willem Van de Wall is one of the most unusual present-day musics. In the first place, his study was undertaken with the definite aim of determining psychological and sociological value, and his whole life has been focused in this direction. He decided to play the harp so that he might play in different orchestras of many different countries and thus view different types and different conditions. He was educated in the Netherlands where he studied at the Royal Conservatory, and then he studied the harp with the first harpist of the Gewandhaus Orchestra in Leipzig. This was followed by many years in the foremost orchestras of Germany, Russia and the United States. For a time he joined a vaudeville

"Banjo Quartet," in order that he might see all parts of England. For seven years he was harpist of the Metropolitan Opera House Orchestra in New York and for one year he was with the New York Symphony Orchestra under Walter Damrosch. During the War he joined the Marines and was stationed in Washington where he became a part of the U. S. Marine Band, which regularly furnished music for functions at the White House. In 1919 he finally felt himself in a position to embark upon his chosen career as a specialist in the utilization of music in the direct treatment and prevention of mental diseases. His story of his work thus far is intensely interesting. His work has received the endorsement of medical specialists of highest standing,

particularly because he has dogmatically striven to study and develop his methods under the guidance and with the cooperation of the leading psychologists of this country, recognizing their authority in the field of general mental medicines of which music is, according to his principles, an adjunct therapy. The committee for the study of music in institutions was organized in New York City to enable him to experiment along the lines of his endeavor. The success of his subsequent efforts caused the Commonwealth of Pennsylvania to engage his services for the organization of musical activities on his principles in the various State institutions. At present Dr. Van de Wall is representing the State of Pennsylvania in a London Conference.

MAKING any statement in connection with the utilization of music in connection with mental disorders it is necessary to employ the greatest scientific precautions. The whole subject is so vast that as yet only the thin frontiers have been touched. Physicians and penologists, besides institutional and governmental administrators, have made important steps at all times, and it has been my wonderful fortune to have the benefit of the advice and cooperation of the finest minds in their field. Otherwise I would not have the temerity in expressing any opinion at all.

The harm has been done to the right understanding of the value of music in mental treatment by self-styled charlatans. The public is therefore warned against any exploitation of the thought that music is a healing the highly complex disorders known as mental diseases in a cure-while-you-wait service by the strains of the fiddler's bow.

Amazing are the few facts and experiences that have been obtained thus far, that it is not necessary to overstate the importance of this subject to gain the interest and attention from the general public. The subject is new, however, as an adjunct therapy in hospital management that unless the local officials have actually observed some of the results achieved, or been able to be musical enthusiasts, there may be great difficulty at the start in gaining any recognition whatever. This may be illustrated by my first experience in this field. During my extensive travels over a great part of Europe and America in connection with my musical work, I met thousands and thousands of people who had made studies of different types. I also had read great numbers of books upon the individual cases, and, when an opportunity offered, had discussed the subjects with the best informed men and women. This was all necessary because the field was new. There were no colleges or universities where I could study the subject from the angle that interested me. It was necessary to map my own course and blaze my own way.

My first actual experience was at the Central Islip Hospital, New York, an institution caring for six hundred patients. The Superintendent, Dr. G. A. Smith, a music lover, and he organized in the early nineties the first hospital bands in the United States. This was of unquestionable value to the institution. It was a difficult task to gain Dr. Smith's sincere interest in my vision, which was to utilize music first as a means of self-expression for patients, in addition to any entertainment value it may have. The patients were induced to make the music themselves in whatever form they pleased rather than to sit still and listen to musical offerings, although that type of music was by no means neglected. In such an enormous institution, however, it was also necessary for me to gain the confidence and cooperation of the heads of the departments in order to obtain the necessary cooperation. The most prominent of these was the clinical director, George Mills, now Medical Inspector for the New York State Hospital Commission. Here was a man, a scientist, averse from any faddism, musical or otherwise, who had to be convinced by pure results and facts. He came in time a genuine supporter.



DR. WILLEM VAN DE WALL

"My first patients were possibly the most difficult cases to handle. They consisted of some sixty elderly women, patients of the chronic or prolonged type. Some had been in the hospital for decades. Many were considered unmanageable. The worker with mental diseases, however, must never consider a case hopeless. I know of one case of a man who was given up for twelve years. He more or less suddenly regained full control of his mental powers so that he was able to go back to society.

"In my first experiments I reached the individual by way of the group. The first step was to introduce a type of music which might possibly mean something to the audience. I sat at the piano and threw out several forms of bait. They were the folk-songs and the popular songs of the day and of some years ago, possibly representing the favorites of the youthful days of the patients. Immediately several patients came forward, joining in the singing, asking in turn for many others, starting to tell me about their life experiences and woes. This in itself is one of the most valuable products of music treatment; that is, it establishes a bond of confidence, and causes a patient to overcome his inhibitions and express himself about many things long harbored in his mind. Another type of reaction is the impulse of the patient

to take part in the musical exercises. Here we achieve one of the most important gains; that is, that the patient who has turned himself away from the world, turns round about and joins again with his fellows on a plane of harmonious group expression.

"One patient in this group had wrapped herself in a blanket of old newspapers, passing her days by dozing on the floor. She had done this for years. She went to the piano, expressed her delight in the music and, when invited, played and sang, with some hesitation, the beautiful Celtic song, 'Flow Gently, Sweet Afton.' This was the simple beginning of a change in her life. She is now of her own inclination leading the bed-time group singing in the ward. This is a most valuable work, creating a spirit of beauty and peace which continues even after the music has finished, causing a momentary happiness which ever gives to the life of those who have to spend the rest of their days in an institution, a rosy glimmer and a satisfaction like that enjoyed by someone who receives affectionate caresses. This woman, although not the type of a case in which a cure could be effected at her stage of advancement, developed so many new interests, also assisted by other forms of therapy by which she could thereafter be reached, that she discarded the paper-blanket stage of her existence and became a patient of greater usefulness and even of 'bliss' in her environment.

"Of these prolonged cases, sixty patients, only a few left the hospital, about twenty-five showed an active response, which manifested itself, preponderantly musical, by singing or playing, or, more physically, by dancing, and other similar manifestations. Approximately twenty-five others were usually interested but did not partake. A very small minority, only, did not show any apparent reaction.

"However, the very encouraging results of this first experiment were such that at the Central Islip Hospital the work was continued and expanded, until at present, when some 1700 patients weekly, in regular sessions, according to a schedule, are undergoing a more highly developed form of musical exercise. This includes choral, choir, solo and community singing; band and orchestra playing; solo, aesthetic, social and stage dancing; musical calisthenics and musical dramatics.

"Now what is there strictly original and new about this? In a certain respect, nothing at all. History offers many instances of cures resulting from the knowledge of the people of the therapeutic power of music. In the Bible, Samuel I, Chapter 17, we find that wonderful verse: 'And it came to pass when the evil spirit from God was upon Saul, that David took an harp and played with his hand; so Saul was refreshed and was well, and the evil spirit departed from him.' Jumping to the eighteenth century we have the wonderful case of the singer, Farinelli, who, in the year 1736, went to Madrid to sing for the melancholy King Phillip V. So resultful was his singing that the King recovered his mental health and rewarded Farinelli by an enormous annual salary of fifty thousand francs.

"Does it not seem a little astonishing that more has not been done to employ music more systematically with scientific intent to aid in the treatment and prevention

*This article is in many respects one of the most astonishing that has ever appeared in "The Etude." Dr. Van de Wall is personally known to the editor, who has also conferred with eminent brain specialists, who are unanimously enthusiastic over Dr. Van de Wall's achievements. The field suggests enormous opportunities.*





David Playing for the Demented King Saul

of mental disorders? Whatever value or import my own activity may have, it seeks to give the practice of music a new value and a more intense significance by making it just like any other form of therapy a part subject of the general medical arts and administration of the hospitals.

"Another important point to be mentioned, by which this type of musical application is characterized, is that it is used as a means to have the patient unburden himself; to lift him from passivity to activity; to revive the energies and sublime aspirations of his youth; finally, if possible, and desirable, in several cases, to develop his power of aesthetic self-expression. This means that the technical perfection of music practice has also its place in hospital music work. Right playing, right singing, correct interpretation, all of these things are therefore observed as closely as possible. Mental patients are keen of ten unsparing critics.

"For years mental patients have been played to, often by people who have an idea that anything, including their own musical antics, were good enough for the mental patient. When there was good music, it had some entertainment value, but the music made by the patients themselves is of far higher therapeutic value.

"Participants in the musical activities do so often figure among the numbers who are discharged from the hospital that the turnover of members of the patient band of Allentown State Hospital has eighty-five per cent. in one year. The presentation of hospital musical dramatic production has often to be repeated in a very short time, if at all, because of the discharge from the hospital of so many actors participating.

"Let me cite, for instance, a very striking case. One Italian boy was found by us as the inhabitant of a ward of very disturbed cases, liable at any time to make assaults. This boy begged to be permitted to partake in our exercise and rehearsals, promising to make good if he had the opportunity. He was a baritone, of a very boisterous character. First he was sent out under guard, but behaving extremely well, was paroled to the grounds; the more he sang the calmer he became, and when our production was over (six weeks after we found him in the place where the most dangerous cases are kept for safety) he left the hospital a free, self-controlled man, and seemingly has made good. This is a typical case.

"We have now worked out a plan by which the medical staff and the musical staff cooperate on a clinical basis, which has lifted the musical work from an amateur to professional standing, the musician cooperating with the other therapeutic departments of the hospital service.

"There is also a great field for music in prison work. The modern penologist is inclined to look upon many criminal traits as symptoms, physical as well as mental defects and diseases. One stroll through the average

prison will easily confirm this. A progressive penologist, just like the progressive psychologist, welcomes any legitimate aid which will improve the physical, mental and moral condition of those confined in his care. Music does to a prison inmate what long talks and enforced discipline often fails to bring about; that is, the association of the prisoner with his fellow prisoners of his own free will in harmonious teamwork for a socialized goal of beauty.

"Music often produces instant improvements in behavior. On one of my regular visits to the Woman's Work House, on Blackwell's Island, the jail for New York City, I happened to come in just after a serious outbreak among the hardened type of women prisoners incarcerated there. I was advised for safety's sake not to go near them. The bitter fate of the guards who had tried to reduce the wrath of these furious ladies caused this warning. Eager to give music the acid test, I regarded this an opportunity and faced the group. The cells were opened and an excited, screaming, bawling mob surged into the room. Meeting them on the boiling emotional plane to which their seething anger had pitched them, I jumped upon the piano and ordered a colored prisoner to play for me. I started off as quickly as possible the strangest concert I ever led by shouting with all my strength, 'The Battle Hymn of the Republic.' The mob gripped the suggestion and falling, in blind passion, in with any type of violent action, shouted and raved with me, taking over my tempo. This first number was followed by a gradual succession of calmer songs, intoned without an intermission of a second. The explosive rhythmical selections were systematically replaced by far more melodic and sedative tunes which I thought of as I went along. We wound up finally with such a song as 'Hush-a-Bye, My Baby' (The Missouri Waltz). By this time the mob had entirely exhausted its emotional energy and was consequently tired and satisfied. The mood from the furious had changed into one of pleased contentment. When the command came for them to go back to their cells they obeyed in orderly fashion without murmuring. They thanked me for the entertainment they had enjoyed, forgetting that they had entertained themselves and that this is as a rule the most satisfactory entertainment anyone may experience.



Scene from a Musical Pageant Produced at the State Hospital for Mental Diseases at Norristown, Pennsylvania. This picture is printed by permission of the Superintendent, Dr. S. M. Miller

"In the work with male convicts in the big state penitentiaries as well as in the juvenile reformatories, musical activities have been shown to bring in an element of benevolent order and culture.

"A great number of prisoners are very anxious to be brought into contact with new thoughts and ideals, to feel finer emotions and to get rid of the darkness and filth which has so often clogged up their outlook on life and their actual careers. They welcome music as a message from another better, more hopeful, world.

"In surveying the work as accomplished thus far, there have been some very significant factors which seem to prove:

"1. That music can be utilized in systematic medical work to relieve mental suffering and improve institutional morale.

"2. That it is an inexpensive, practical and agreeable method welcomed by progressive authorities.

"3. That it is a technic which can be learned by adaptable persons.

"4. That the government authorities have already recognized and utilized it as a branch and a department of public service.

"5. That conservative Europe is now looking to the United States for further research which may make a vast difference in the lives of thousands who heretofore were considered doomed.

"The prospect is a most encouraging and inspiring one for the future."



Dr. Van de Wall teaching a class of patients at the Bedford Reformatory, New York. This picture is printed with the permission of Dr. Amos T. Baker, Superintendent of the New York State Reformatory for Women.

## The Small Talent

By Florence Belle Soule

So many people belittle their talents. They cut bitterly because they cannot play like Paderew Hofmann or sing like Galli-Curci. They do not the heart-aches, struggles and disappointments the artists meet before they win success.

All cannot be great artists. Some of us possess talents that call us more insistently than the Music. However, our music is always needed, no how small our talent may be; and we shall not rest until we make the proper use of it.

There are many sick people, shut away from the world who would gain new strength and inspiration if we would but share our little talents with them. They are reaching out for music and we give sparingly, so grudgingly.

In the little country towns there are many people who are music hungry. They are really starving for Sitting down at the piano, in a little Pennsylvania where I spend my Summer vacations, the room is in a moment and the audience is quiet until the last has died away. This is true appreciation.

How long it takes us to learn the simple lesson of giving? It is only as we give out that we can grow become great.

Why not share our music with the sick, the sorrowing, the weary and the uneducated, thereby winning and better things for ourselves later on?

## A Musical Spelling Bee

By A. Lane Allan

"Now, let's have a spelling bee. No, we haven't started in the wrong place. This is the beginners' circle downtown studio. Start with C, D, E, F, G, A. That is our musical alphabet.

"Who will be the first to give a word made of letters from the scale?"

"Wanda, what is yours?"

"Cab!"

"That's good, but we've had that one before of a new one."

"Yes, Albert, 'beg' is a good one. Try again."

"'Fade,' Geraldine, 'fine work. That was a hard one."

Musical spelling bees are great fun, aren't they? A large number of words we can make with those letters!

## Teacher's Turn

By Jessie McMaster

TEACHERS, while planning your recitals for the few months, plan one featuring yourself.

Invite your pupils, their parents, and friends, to studio, some afternoon or evening; and entertain yourself.

Prepare an attractive program—from the guests' point of view this will be an easy matter, as little "Mabel" is always ready to discuss mother's "favorite" selections.

Mary and Johnny will take an extra interest in number which before has seemed uninteresting to them.

Try this plan, teachers. It will be worth many times the effort expended, because of the pleasant memories an enjoyable evening spent in the company of a few as every real teacher is.

## Those Excuses!

By Marion Stock

WHEN my pupils are absent, I require an excuse. I find them interesting, even though not pleasing, at the studio. The following are a few, picked at random, from my note book:

1. My aunt arrived from Europe. (Of course Aunt Mabel could not arrive without Mabel's presence.)

2. Mother took me to buy a pair of shoes. (No time would do.)

3. Mother told me not to practice, as it was Week. (Yet Anna went to the movies several times during the week.)

4. My cousin came from the country and we thought of my lesson at supper. Mother said it was too late, then. (Rather!)

5. My piece fell behind the piano and mother thought we would have to get it, as she could not move the piano. Father was tired every evening, so I had to wait until Sunday. (Poor piece! Poor father!)



# The Music of the Spheres

*How the Musician May Develop His Soul Through the Study of the Stars*

*By the eminent critic and author*

HENRY T. FINCK

*You are the unfortunate victim of worry, petty annoyances, jealous odious comparisons and trifling disappointments, such as afflict musicians and music students, Mr. Finck's brilliant article will go a long way towards straightening you out and setting you on the path to greater happiness and success. If you aspire to be a "big" musician you must first of all make yourself a big soul.*

not mean the opera stars. From them musicians can no doubt learn much about what they should, or should not, do. I do mean the stars that twinkle in the sky:

"Twinkle, twinkle, little star,  
How I wonder what you are."

I recited that in school, I guess. But did you wonder what stars are and try to find out by astronomy?

Living as a boy among the giant firs and snow as primeval of Oregon, I was so fortunate as to have a teacher who initiated me into the romantic life of star life. He would even come up the hill to my house and wake me up at two or three o'clock in the morning to show me certain constellations or groups which could not be seen at any other time. He gave me an atlas depicting the constellations, which I used outdoors. I remember one evening, when my friends had a number of their friends making a crazy game of "they saw me light a lantern and go out. Where are you going?" the girls shouted in chorus. "To study the stars," I replied.

"With a lantern?" they exclaimed, and burst into laughter.

I showed them my atlas, to prove that I wasn't a fool as I looked. "I need the lantern for the stars," I said. "See?"

The Greeks and Romans, you remember, had imaginary and romantic tales about these constellations, their own heroes and heroines; but not half as romantic as these stories as are the wondrous revelations of the astronomers of the last two or three centuries and especially those of our own day.

## Stellar Thrills

There is no more sublime music there are no thrills more thrilling than those we get on a dark night when the stars come out in full force and appear so near that it is as if we might reach them with an airship in a few hours!

Some airships are now travelling at the rate of a hundred miles or more an hour. It would take millions, nay billions, nay trillions, of years to reach some of the stars we see! The nearest of them is Flammarion has figured out, take an express train at forty miles an hour, seventy-five million years

away, indeed, are the stars that astronomers do not trouble to count by miles. It would take time and paper to do so—to write out all the strings of 00's—yards and yards of them—do you, at any rate, would not really mean anything. Do you remember how fast light travels? It is 186,000 miles a second. The astronomers count by means of "light years"; that is, the distance covered by light, in that dizzy rate, in one year.

Think of their "yardstick," a yardstick nearly six trillion miles long!! It was known long ago that certain stars were so far away that they would still be visible to us if they had been extinguished or annihilated at the time of the last, nearly two thousand years ago. Their light is still travelling on.

It doesn't stir you, doesn't it thrill you to the very core to know and dwell on such a sublime fact—to get a glimpse of the fathomless glories of the universe and the grandeur of the Creator?

We know from more recent researches of prying astronomers that a star whose light requires twenty centuries to reach us, though travelling 186,000 miles a second, is compared with other stars, as near us as a house in a mile away is as compared with a house in China! Does it make you dizzy to think of it? Do you think of a God? Do you feel like falling on your knees and worshipping in face of such revelations?

Do you, as you are sufficiently emotional to become a great musician. If you don't, please try something else—a splendid test of fitness—beats the usual high school or conservatory examinations all hollow! They show whether you have learned your lessons—

anybody and everybody can learn lessons. But the star test—that shows whether or no you have a soul.

And make no mistake! There was a time—the period of coloratura warblers—when one could, if phenomenally endowed in that way, make a success even with soulless singing. But those days are gone. Dramatic singers—and one cannot be dramatic without being emotional—have driven out the coloratura warblers. Opera-goers now want Calvé's, and Farrar's and Jeritza's.

Calvé, to be sure, was also a coloratura singer; but she differed from the older kind in breathing an emotional warmth even into vocal embroideries, like those in Ophelia's mad scene in Thomas' *Hamlet*—a thrilling display of soulfulness.

## The Test for Singers

Unfortunately, this star test for singers is one which is difficult to make in a city, where the smoke and haze and the street lamps spoil the spectacles of the sky. But most musicians have the means and sense enough to spend the warm months away from the cities. In their summer schools they should watch for clear, cool, moonless nights, then take out their pupils in the dark and watch the effect on them of the Milky Way and other wonders of the stellar universe.

Of course the pupils should know about these wonders beforehand, else the millions of visible luminous spots will be nothing to them but "twinkling little stars." Even to the ignorant, to be sure, the spectacle is sublime.

The books which tell about the stars are of two kinds: mathematical and descriptive.

The mathematical kind is not the kind best suited for most music students who want to cultivate their emotional side. Figures are not likely to stir the imagination; not, at any rate, until you reach the higher branches of mathematics which wrestle with the problems of the universe and which, for most of us, are frightfully hard to master.

Those who have mastered astronomical mathematics, to be sure, find in them a source of deep emotional thrills. Listen, for instance, to these glowing words of Edgar Lucien Larkin, director of the Mt. Lowe Observatory in California:

"The more one knows of the grand harmonies of the calculus, the more he becomes in tune with the Supreme Infinite Mathematical Mind. I have heard people say: 'There is no happiness here on earth.' But there is. The most exquisite joy and happiness that can be experienced by a human mind comes when a difficult differential equation is solved. And the extreme height of happiness is reached if the solution discovers to man a law of Nature not known to any human before."

A far easier way to an understanding of the stellar glories than calculus is the reading of books on descriptive astronomy, like those of Flammarion, or our own fascinating American writer, Garrett P. Serviss, a scientific chauffeur who makes a trip to the stars as easy and exciting as an automobile ride. Suppose you begin with his "Curiosities of the Skies." After reading that you will promptly look around for other books on this sublime subject.

## Mark Twain's Ingenious Method

Readers of Albert Bigelow Paine's fascinating biography of our greatest humorist know that in the last years of his life he got greatly interested in the stars. His books on astronomy "were seldom far from his hand." I think I know why.

For two summers I had the privilege of living in one of Mark Twain's two houses at Redding, Connecticut—the one he facetiously called the Lobsterpot. From the hillside on which these two houses were situated, one gets the most comprehensive and glorious views of the stellar vault. How he must have enjoyed these! I shall certainly never forget how I enjoyed them.

Mr. Paine tells us that Mark Twain "was always thrown into a sort of ecstasy by the unthinkable distances of space—the supreme drama of the universe. The fact that Alpha Centauri was twenty-five trillions of miles away—two hundred and fifty thousand times the distance of our own remote sun, and that our solar system was

traveling, as a whole, toward the bright star Vega, in the constellation of Lyra, yet would be thousands upon thousands of years reaching its destination, fairly enraptured him."

The reason I am referring here to Mark Twain is that he had a passion for making things intelligible. It is not enough to know or read that a certain star is a quadrillion miles away. What is a quadrillion? Multiply a thousand by a thousand and you have a million. Multiply that million by a thousand and you get a billion. A thousand billions make a trillion, and so on to quadrillions, quintillions and up to decillions—a unit with thirty-three ciphers—a figure before which even a hardened astronomer must stand aghast. But the Creator needed it in constructing the universe. Let us write it out: 1,000,000,000,000,000,000,000,000,000,000,000.

Doesn't it make you shiver to look at that mathematical boa constrictor? You will now understand why astronomers use a light year—a distance of six trillion miles—as a mere yardstick to measure the real distances by!

Mark Twain spent a good deal of time when lying awake at night, trying to find a way of making himself and others comprehend such stupendous figures. He finally devised this ingenious plan:

"I remember that Neptune is two billion eight hundred miles away. That, of course, is incomprehensible, but then there is the nearest fixed star with its twenty-five trillion miles—twenty-five trillion—or nearly a thousand times as far, and then I took this book and counted the lines on a page, and I found that there was an average of thirty-two lines to the page and two hundred and forty pages, and I figured out that, counting the distance to Neptune as one line, there were still not enough lines in the book by nearly two thousand to reach the nearest fixed star, and somehow that gave me a sort of dim idea of the vastness of the distance and kind of a journey into space."

## Our Journeys Into Space

A young piano manufacturer once invited me to accompany him in his car from New York to Baltimore at sixty miles an hour. I refused, afraid of the speed; which was perhaps foolishly inconsistent, since I was at that very time travelling at the rate of sixty-six thousand miles an hour; which is the rate at which the huge automobile we call the Earth travels around the sun.

It would have been faster if the earth did not observe a certain speed limit. Some "fixed" stars travel into space at the rate of three hundred miles per second, while the slow coach earth's pace is only about eighteen miles and a half per second.

In addition to taking these trips on the earth around the sun we travel with the Sun and the whole solar system into unknown space at the rate of at least 375,000,000 miles a year!

If you are sufficiently emotional to have within you the making of a successful musician you will be as deeply moved and awed by this rapidity of movement of the stars as you were by their tremendous distance from us.

I don't want to scare you to death, but have you ever read Conan Doyle's ingenious story "The Poison Belt?" It tells how the earth, with the whole solar system, traveling into the vast unknown depths of space, got into a region where human beings could not breathe and live. It lasted only a short time, and some men of science, knowing about it beforehand—but read the story yourself; it's great!

Such a cosmic incident is quite possible. Collisions are possible, too. But don't get excited! Keep your next week's engagements anyway, be they lessons or recitals or operatic performances. We probably will be quite safe for another million or trillion years.

## This "Negligible" Universe

Besides their awesome distance and inconceivable speed, the stars present two other ways of arousing our emotions of wonder and worship; namely, their number and their size.



When Marlowe wrote, in her sixteenth century:

"Oh, thou art fairer than the evening air  
Clad in the beauty of a thousand stars,"

he did not know that instead of "thousand" he might have said million, or even billion (in the French-American sense of billion, meaning a thousand millions; the English meaning of billions is a million times million, or what we call trillion).

I remember how amazed and awed I was, not so many years ago, when I read that there were at least three million stars in the universe. Three millions is "some number," I assure you; and some of these stars probably have even more than our sun's eight planets.

But three millions has been found in recent years to be almost as ludicrous an understatement of the real number of stars as Marlowe's thousand. Three *billions* is the minimum number now indicated by the revelations of the 100-inch telescope on Mount Wilson in California, and by the recent marvels of celestial photography and spectro-photography.

And then some! We really need a little slang here to relieve the tension of the mind. How childish and silly are all the fairy stories of nature hatched out by human imagination when compared with the miraculous realities revealed by the science of astronomy!

Don't faint away when I tell you that these 3,000,000,000 stars constitute merely our universe (in which our sun, with this earth and the other seven planets is a mere speck), and that there are in addition to our universe a *countless number* of other stellar systems or universes in which our beggarly family of three billion stars is negligible—a mere grain of sand in the combined beaches of all the oceans.

In the words of Mr. Serviss: "What we have been regarding as the universe is 'only one moat gleaming in the sunbeams of infinity.'"

#### Our Dwarf Sun and Earth

The climax of our abasement and wonder is reached when we come to the question of size.

It is humiliating enough to think that, as compared to the sun, the earth is merely as a pea compared with a pumpkin; but when the astronomers assure us that there are other suns *millions of times bigger than our tiny sun*, we begin to have a faint idea of our utter insignificance in creation.

In the words of Prof. Russell, of Princeton, "the measurement within the past two years of the diameters of Betelgeuse, Antares and Arcturus by the interferometer at Mount Wilson has removed the last lingering doubt as to the existence of giant stars, and has placed beyond question the fact that the sun belongs to an inferior order of stellar bodies—that even as the earth is but a dwarf planet, so the sun is but a dwarf star."

Our sun is a million times as big as the earth, but the diameter of Betelgeuse is 260,000,000 miles, which makes it a giant star *equal to twenty-seven million suns like ours!* As Professor Michelson, of Chicago University, has pointed out: if this giant star were placed as near to us as our sun, its brilliant surface would fill out the whole visible heavens!

Try to imagine that and pity our poor little sun.

#### What it All Means to Musicians

And now for the application of these overwhelming astronomic revelations to the world of music.

The microscopic world of music! If it would take, as we are told, trillions of little globes like this earth to make one star like Betelgeuse, where does the "world" of music come in? Isn't it rather presumptuous on our part to speak of a "world" of music?

And the individuals in this world of music—how important are they in creation? About as important as a droplet in the spray arising from Niagara Falls and gone in a second.

But let me tell you, in strict confidence, that during my long residence of four decades in the musical "world," I have got the impression that nearly every individual in it looks on himself as if he were the pivot around which the whole universe revolves!

Sir George Grove no doubt exaggerated when he wrote that Schubert was the only modest musician on record. There have been others and there are some now. But the vast majority of musicians need an article like this to show them their utter insignificance. Teachers, singers, students, players, all need to study astronomy as a moral tonic as well as an emotional stimulant.

A *moral tonic*, I say—and this brings me to the most important *raison d'être* of this article—a sermonette in a few short paragraphs.

Musicians, in many cases, attach altogether too much importance to petty annoyances, jealous rivalries, odious comparisons and trifling disappointments. Foolish fears darken their days and nights. That is due to their

never thinking of anything but themselves and their immediate surroundings.

The world they live in is almost as limited as that of a cat which never leaves its room in a tenement. They mistake their tallow candle for a sun, a star.

It will do them a world of good to realize that the universe does not revolve around such grains of sand as they represent. They should learn, in the words of Emerson, to distinguish between the blaze of a burning tar barrel and the final conflagration of all things.

Astronomy will cure their ludicrous egotism, pettiness and megalomania. It should be taught in all music schools and private classes.

### How Goldmark Won a Hearing

By A. S. L. Wynn

CARL GOLDMARK'S "Sakuntala" overture is well established as a universal favorite, and it is interesting to learn that for once a work of this kind was appreciated from the first. Goldmark was comparatively unknown when he wrote it. In the Boston Symphony programs a little incident regarding this work is related as follows:

"In 1910, Sigismund Bachrich gave information to the *Neue Freie Presse*, of Vienna, about the first performance of the *Sakuntala Overture*, and 'Die Königen von Saba.' Bachrich, as a youth, used to substitute in the orchestra for Goldmark, so that the latter could have more time to compose. In return for this, he had the privilege of being the first to get acquainted with the new manuscripts. When the *Sakuntala* was finished, it was submitted to the Philharmonic Orchestra in Vienna. It is customary with that organization on receiving a promising manuscript to play it over at rehearsal, and then decide by a majority vote whether it should be performed. No one is ever allowed to be present at these trials, not even the composer.

"Bachrich ascertained when the *Sakuntala Overture* was to be put on trial and managed to smuggle himself into a dark corner of the hall. His heart beat violently when it began. When it was over an unusual thing happened; the players themselves broke into enthusiastic applause, and the conductor, Dessoff, exclaimed in Viennese dialect: 'I guess there's no need of taking a vote on this.'

"Bachrich had heard enough. As fast as his legs would carry him, he ran to the Kaiserhof Cafe, where Goldmark was waiting impatiently. When he got there he was so out of breath he could not utter a word; but he nodded, 'Yes—yes—yes,' and the composer understood and rejoiced."

### The Talking Machine and Small Children

By Jessie McMaster

EVERY normal child likes music, and every normal child has a preference as to selections.

Interested parents of a small friend of the writer's have a collection of "Jane's pieces" on the lower shelf of the cabinet, marked so that she can associate the marks with the selection.

Careful directions and supervision for several days taught her to operate the machine with as much care as an adult.

She is now able to enjoy her choice of music at her own inclination, and without damage to her parent's talking machine.

### Finger Taps

By Rena Idella Carver

A TEACHER recently said: "Does it ever occur to you how much we have to talk about finger lifting? It seems sometimes as though the natural makeup of piano students fought inwardly against the necessity for finger action, and in some cases appear determined to have none of it."

One of the best and simplest remedies lies in an exercise given me by one of my instructors who had spent years in exploring modern methods. I quote it here:

"Place the hand on a table with the fingers curved and wrist resting on the table. Raise one finger, counting 4. At '4' tap the table with quick staccato touch; each finger rebounding very high and waiting until the next '4' is counted. Repeat three times and on the following '4' take the next finger. Practice with all fingers in turn. Do not uncurve as you raise the finger. The up-action of the finger is quite as if not more important than the down-action."

### Imagination in Playing

By Edith Josephine Benson

SOME pupils have facile technic, but their playing the imaginative quality. Dynamics are too studied, listener almost sees rests, slurs and staccato. The following suggestions are for developing the expression of imagination. They may be used not only than the late third grade and are only for the pupil has dynamics, rhythm, speed and touch.

The material is a study containing light passage compositions of Czerny, Heller, Bertini and Berens study unnamed and having no special form. Dance or barcarolle, gives the freedom necessary for developing imagination. The teacher should create definite program about something airy, a bee, a butterfly, a bird or a firefly. Have it rise rapidly, float, poised on a leaf or flower, and fly straight across a lawn.

To make the playing suggestive, use crescendo, diminuendo for straight flight, both for soaring, shading, and accent for the fluttering of wings or whirling, and exaggerate staccato and even rest long notes sometimes. A pirouette can be suggested by contrasting a long note with a delicate rubato preceding or following it. Certain small groups excellent for practice in accent and shading. Highest or lowest note is in the center. They fluttering, whirling, whispering. The control is in the management of these groups can be applied phrases in accompaniment, either in solos or in a paniment for voice or other instrument. Sequence be given variety by contrasts in dynamics or tempo fine shading, and by increase to a climax on the sequence or decrease as if whispering a secret.

The teacher should select most of the places for first study for interpretation leaving something for pupil to select. Later the pupil should create interpretation without help. Every study must be first learned first; then, when imaginative playing begins, counting will be unnecessary. Rhythm being fixed, the player will have freedom in tempo. By certain devices for definite parts of the program pupil learns to make technic serve his feelings.

### A Helpful Hint for Teachers

By Florence Belle Soule

TEACHERS having a large number of pupils often find it difficult to remember the details of each pupil's work from week to week.

In order to overcome this, I cut white paper in (4x7 inches) and attach one to the exercise book with a paper fastener.

On this paper I write my criticism of the lesson, points about practice and outline the new work for following lesson.

By using both sides of the paper, I can see at a glance what progress has been made for two weeks, and pupil knows what work has been good and which exercises need more study. He cannot forget the teacher gives him as the paper tells the story. His plan works splendidly.

### Those Little Feet

By A. Lane Allan

Do you happen to have, among those little people who visit your studio, some whose legs are far too short to reach the floor? Have you ever tried sitting on a stool that is too high for a while, yourself?

Try it. You will hasten to do something that make those youngsters more comfortable the next time they come to take a lesson.

A footstool that usually made the taller children comfortable was found inconvenient for the tiniest one. A large dictionary was placed on the floor first and a footstool was put on top of that. It served the purpose, the little feet kicked the piano less often; and the solution was given to listening, not wriggling around on the bench because one foot was "asleep!"

"THERE is only one road for genius or talent to follow at the beginning of its career, but sooner or later he encounters a parting of the ways, and he is confronted with the hard task of deciding which path to pursue."

—ERIC BLO



# Lights on Piano Touch and Tone

As Seen by the Psychologist,

OTTO ORTMANN

Of the Psychological Laboratory of the Peabody Conservatory

THE FOLLOWING material is taken from *The Physical Basis of Piano Touch and Tone*, by Otto Ortmann, issued by E. P. Dutton & Company. The work as a whole is a thoroughly analysis of the subject from the standpoint of ed scholar. Much of this is unsuited for jour- publication because of the complexity of physi- mathematical terms with which the ordinary unfamiliar but which deserves serious consider- the expert in understanding the author's views. thor first of all feels that the student should finite knowledge of the action of the piano and the subject thus:

action of a grand piano, although it varies in details in the product of different makers, is the general principle for all grand styles of the in- now in use. This principle is illustrated in la and 1b. A, B is a wooden block called a key, ed at C that it can move only in a vertical beneath each end of the key is a felt pad (D, h limits the descent of either end. Fastened inner arm of the key is a lever, F, which connects second lever, G. This, with the lever H (itself ever known as the hopper), and the lever I, e compound escapement which will be explained he upper end of H is cylindrical in shape and with leather. When the key (ivory-covered not depressed, the upper end of H supports a al knob on the arm, J, of the hammer, K, which d at L. It is important to note that the only which the hammer (the tone producing body) to contact with the rest of the action before tone n is in this one point x, where the end of H J.

A (the player's end of the key) is depressed, (principle of the simple lever). This causes F G up until the point h comes into contact with ionary (but adjustable) nut for blocking h, the end of the bent lever H. When F con- rise, through continued key-depression, the after h touches M, pivots at this point of con- his causes the end h' to move in a direction, speaking, at right angles to the vertical move- the hammer-arm J, and when a given point is causes h' to jump or slide or escape from be- hammer-stem. This point is known as the escapement and is so adjusted as to operate when ice of the hammer-head N is about  $\frac{1}{8}$  in. from g, P. The jerk (under playing conditions) he hammer over the intervening space against g, and because of the elasticity of the com- felt of which the hammer-head is made, as well sticity of the steel strings, the hammer is imme- own back. If, in the meantime, the key end, been permitted to remain in its depressed posi- hammer is caught by the check, O, and is gradu- as the end A of the key ascends. If, on the nd, we wish to repeat the key-depression, the nt mechanism is so adjusted that the end, h', s the hammer-arm, J, immediately after it re- from the string, whence a second depression of A n drive N against the string. (This is what by the 'repeating' action.)

mechanism here described is a machine. A ma- a contrivance by means of which force can be to resistance more advantageously than when id directly to the resistance. The action of the a machine which enables us to overcome a re- at one point (hammer end and strings) by ap- force at another point (the key end). It em- principle of the lever and is a complex lever- m. Since it is obvious from the diagram (Fig. the distance through which the hammer end greater than the distance through which the v-end (joint of application of the force) moves, es clear that the purpose of this machine is to force into speed.

## Strings, Sounding Board and Pedals

THE AUTHOR next calls attention to the fact but, as the pitch of the tones desired upon the ends, shorter and thinner strings are employed. sed for piano wire because of its great elasticity. the lower strings are wrapped with thin steel

or copper wire. The tension of all the strings on a grand piano when tuned is over twenty-five tons. The number of strings used for each pitch varies with the pitch. For the very low tones one string is used.

"What we hear when a string on the piano is struck is not due chiefly to the vibration of the string but to the resulting vibration of the sounding-board. This is a resonator, a large, thin, slightly convex and carefully constructed sheet of wood, covering practically the entire inner case of the instrument beneath the strings. It is in direct and permanent contact with the supports at the end of the strings, and is joined to the outer case of the instrument, though otherwise free to vibrate.

"The vibrations of the string are transferred to the sounding-board, which, through its size, intensifies them by setting into motion a much greater volume of air.

"The action of the sounding-board of the piano is not due to sympathetic resonance. The fundamental condition of sympathetic resonance—equality in the natural frequencies of the two vibrating bodies—is not present in the piano. The sounding-board does not vibrate because the air waves proceeding from the strings, fall upon



1A. How the Piano Key "Strikes"



1B. Hammer in Striking Position

its surface, but because it is joined to the string through the bridge at one end and thus receives the vibrations directly. If one of two tuning forks of the same frequency be sounded, the other will also vibrate without any other medium of transmission than the air. That is a case of sympathetic vibration. If a tuning fork be sounded and held in the air its tone is scarcely audible. If placed firmly upon a table, the tone becomes distinctly audible, since the vibrations are communicated to the table, which, acting in turn as a resonator, reinforces them. This is a case of forced vibration, and it is this type of resonance that we find in the piano.

"There are three kinds of piano pedals in general use; the *dampers* pedal (popularly, though inaccurately, termed *loud* pedal), the *una corda* pedal (known as the *soft* pedal), and the *sostenuto* (middle) pedal. The first, when depressed, keeps the dampers lifted from the strings, all of which are consequently free to vibrate until their energy is spent or a release of the pedal brings the dampers down upon the strings again. The *una corda* pedal shifts the entire action of the piano sideways so that the surface of the hammer, instead of striking three or two strings, strikes two or one. The *sostenuto* pedal keeps any damper or dampers raised which happen to be raised when the pedal is depressed.

"The pedals of the piano have two primary functions: to sustain tone and to color tone.

"The plank or block which carries the tuning pins is called the *wrest-plank*. It is made of wood in the older makes of instruments, and of metal, with holes for containing wooden plugs, in the modern makes. The tuning pins, which are threaded to ensure a firmer grip, are driven into these plugs. The *wrest-plank* is firmly fas-

tened to the frame and case of the piano. Through it no vibrations are intended to be conveyed. Consequently, absolute rigidity, which insures the maintenance of the string-tension, is a desideratum.

"There are two bridges in the piano; the *wrest-plank* bridge, and the *sounding-board* or *belly-bridge*. The former, sometimes called the *pressure-bar*, regulates the various string levels necessitated by over-stringing; the latter accommodates the various string lengths at the vibrating end. The *sounding-board* bridge is important because it transmits the vibrations of the strings to the *sounding-board*. The exact position of the *belly-bridge* varies somewhat with the various instruments. It is generally divided into two or three sections, one for each group of strings, according to the manner in which they are overspun or overstrung.

"The *wrest-plank* bridge determines the point at which the vibrating length of string begins. It is used in any of several forms: a blunt edge above or below the strings, a metal nut, or a hole for each string.

"Overstringing is that process adopted in order to accommodate the various lengths of the strings to the size and shape of the instrument. It permits the lower, longer strings to be stretched above and diagonally across the higher strings. When this occurs once, the instrument is said to be *single-overstrung*; when done twice, it is *double-overstrung*. The plane of the hammer in these cases is always kept parallel to the string.

## The Modern Piano

"THE MODERN piano dates from the time of introduction of metal into its construction. This took place about 1820. Between 1770 and 1820 the complete, all-wood grand piano was perfected. Originally, the metal frame was conceived to overcome difficulties of tuning strings of various metals which were influenced differently by the same change in temperature. Whatever form the metal frame has now assumed, it consists essentially of a great or small number of iron bars set at various angles. The iron frames are situated at the sides of and immediately above the strings. The introduction of metal into piano construction has influenced tone because of the greater elasticity of metal as compared with wood. Below the strings and sounding-board we find the wooden frame, consisting of a series of horizontal heavy wooden bars placed at various angles. They mutually reinforce each other and also reinforce the harp-shaped case. This is either solid wood (mahogany, oak or black walnut) or, in the more recent makes, layers, sometimes more than twenty, of maple or oak. The advantage of the layer-process is supposed to be an increase in resonance effect. The entire object in selecting a case and framing it is to secure a proper ratio of elasticity and rigidity, enough of the former to permit freedom of transmission of the vibrations, and enough of the latter to insure stability against the enormous tension of the strings. Generally speaking, the use of metal tends to give the tone brilliance, and the use of wood tends to give it 'softness' and 'depth.' We should therefore expect a combination of metal and wood to produce the best results. Too much or all metal would produce a metallic, clanging tone; too much wood, a dull, thick and 'plump' tone.

"What are the effects of the various forms and gradations of pianistic touch upon the movement of the piano key?

"The piano key (the part visible to the player represents less than one-half of the entire key or lever) is a piece of wood about a foot and a half long and seven-eighths of an inch wide. It pivots on a point midway from either end which makes it a lever of the first kind, that is, one in which the fulcrum is between the power and the resistance. The vertical pin at the fulcrum, with an additional vertical pin at the outer key end, prevents the lever from moving in any plane except a vertical one. Moreover, the felt key pads beneath each end of the key limit the vertical distance through which the key may move to approximately three-eighths of an inch at its extremity. We have, then, a mechanism capable of being moved at its extremities through a vertical arc of three-eighths of an inch and immovable in any other way.

"No matter how we hold our hands, how gently or harshly we stroke or strike the key, no matter how relaxed or rigid our arms are, how curved or flat our fingers, we can do nothing else to the key than move it



three-eighths of an inch or less vertically downward. This limit is absolutely fixed by the unyielding wooden action, a glance at which will dispel any doubt as to the possibility of other movements.

"Any differences of effect of touch upon key-movement must be differences in speed. There is no other variable. From the fundamental law of mechanical action, we know that in addition to the force the distance through which the force acts influences the work done. The piano key gives as a maximum distance slightly less than three-eighths of an inch. Whatever force is transmitted to the key must, in order to be of any musical value, be transmitted within this distance.

#### Variations in Key-Speed

"CONCERNING variations in key-speed, a number of possibilities present themselves. The speed of key-descent may be slow or fast, constant or positively or negatively accelerated, or it may be a combination of these factors. We have, then, a definite indication of the effect of touch on key-movement, namely, speed. If we can record the variations in key-speed, we can record all the differences of the effect of touch on key-movement; for when there is no difference in key-speed there is no difference in touch so far as effect on the key is concerned."

The author then employs a whole chapter to show that tonal effects are dependent solely upon one thing—the speed with which the key is struck or depressed. He concludes:

"1. Differences in touch, so far as they affect the vibration of the string, always involve differences in speed of key-descent.

"2. Considered with reference to their effect on key-descent, there are but two touches, percussive and non-percussive. These represent qualitative differences in key-movement. All other touch classification or nomenclature represents merely quantitative differences in key-speed.

"3. Non-percussive touch permits easier and finer key-control than percussive touch.

"4. All differences in tonal quality are due to differences in intensity, with the exceptions noted in later chapters.

"5. Such words as *shallow, harsh, forced, dry*, and others of this nature, are merely descriptive of the intensity of the tone.

"6. Under normal conditions rigidity tends to produce greater key-speed (hence louder tone) than relaxation.

"7. Under normal conditions, curved finger touches tend to produce slightly louder tones than flat finger touches, though this difference is not always present.

"8. The dynamic range of tone-production through relaxation is less than the dynamic range of tone-production through rigidity. Hence, if that portion of the latter which is not contained in the former, is required for a special effect in a composition, rigidity is necessary.

#### Is Relaxation Always Desirable?

"IN MAKING a résumé of his entire book the author makes some statements which may be challenged by those who feel that the key to the millennium of pianoforte playing is solely that of relaxation.

"What we actually do, then, when playing the piano, is to produce sounds of various pitch, intensity, and duration. Nothing more. Certain forms of touch are effective only because they enable us to secure a proper relationship among these variables. The quality of a sound on the piano depends upon its intensity; any one degree of intensity produces but one quality, and no two degrees of intensity can produce exactly the same quality. If A plays 'poetically' and B does not, then, as far as the single tone is concerned, A plays sounds of different intensity from those of B; and if B could play sounds of the same intensity as A, B would play just as poetically as A.

"What we imagine we do and hear is a different question, the answer to which awaits the outcome of an experimental investigation of the physiological and the psychological aspects of the problem. The division into the physical and the non-physical is necessary for an explanation of the conflicting theories and opinions. Whether or not piano pedagogy can profit by thus differentiating between the constant elements, those physical attributes which vary according to constant physical laws, irrespective of the individual, and those psychological attributes which vary with the individual, is not our question here. But it is safe to say that in any pedagogy the distinction between cause and effect is an important one. A certain hand- or finger-motion is often taught because it produces a certain tonal quality, and in actual practice we find that other types of touch can produce the same tonal quality. Relaxation is taught for its effect upon physical pianoforte, but rigidity can produce the same tone. A certain

finger-stroke produces a certain tone, not because that stroke is correct and all other strokes are incorrect, but because the finger reaches the key with an appropriate force. A relaxed arm produces a certain tone not because the arm is relaxed (for the action of the piano cannot be affected by a muscular condition) but because the arm condition permits better control of force. This explains the various modes of using arms and fingers adopted by the concert artists for producing the same tonal quality.

"If tone-quality depended directly upon type of arm or finger movement, then one arm and hand position for all pupils would be essential. If, on the other hand, it depends upon the force of stroke, arm and hand positions may be varied in order to secure appropriate force, thus taking into consideration the not inconsiderable differences in anatomical formation.

"Again, if good tone-quality resulted directly and entirely from relaxation, then relaxation would be the *sine qua non* of piano playing. As a result, we should find it impossible to play, musically effectively, a very great portion of piano literature. For all piano playing demands some degree of rigidity, and, in many cases, a great degree of rigidity.

"In the data secured in this analysis we have the concrete material which, in one form or another, is at the bottom of every art. And since sensation is the first link in the complex chain of neural response, and depends entirely upon the concrete objective material of the physical world, an analysis of this physical element is a logical and necessary beginning. Without the wooden keyboard and the metal strings there could be no pianism, either artistic or inartistic. Such an analysis, moreover, gives us a clue to the answer of the question: How do these physical variants produce the emotional response in the auditor? In the first place, variations in pitch, intensity,

and duration, as we have seen cover a wide range involve very fine gradations; and in the second place there is no reason why these variations cannot suffice the production of the psychological reactions. The popular conception that they are too coarse or not sufficiently subtle is based upon ignorance of the true complexity and great variety of physical piano-sound and of sensitivity of the ear.

"Is all piano playing, then, merely a variation in physical attributes of tone? Yes and no. So far as auditory stimulation is concerned, yes. So far as stimulation is concerned, no. Every pianistic effect of playing for audition, including the most subtle shades of effect, can fully be explained in terms of the physical attributes. And when these fail to explain all the effects this does not establish the presence and operation of mysterious, super-psychological stimuli; it means, merely, that piano playing as an art is not entirely auditory in character, but appeals also to other sense departments. Chief among these are the kinesthetic and the visual senses, which, in the music appreciation of to-day are of very decided importance."

#### Self-Test Questions on the Foregoing Article Upon Piano Touch and Tone

1. What is the main object of the mechanism of the piano?
2. Is the sound we hear when we strike a piano due mostly to the sound of the string or of the sound board?
3. When was the metal frame piano introduced?
4. To what are differences in tonal quality due?
5. What is the chief value of the relaxed arm in piano playing?

### Four Charming Pupils' Recitals

By Eleanor Brigham

#### PROGRAM III

#### A Program from the Noted Composers

A PROGRAM of this sort has in itself a charm which needs no amplification. If the teacher is dealing with an audience which the title would frighten, it may be changed to simply

#### A Program of Interesting Piano Pieces

*Little Prelude in C Minor*.....BACH

This prelude of Bach, while not containing any very great difficulties, must be played with even sixteenth notes, no pedals, and careful shading of tone. The pupil who has this part of the program should be proud to realize that she has been chosen to interpret the greatest of all the great masters.

*Melody*.....SCHUMANN

*Soldiers' March*.....SCHUMANN

These two little pieces need no introduction to the teacher, and by allowing one child to play both numbers an excellent lesson in musical contrasts is given.

*Gavotte in B Flat*.....HANDEL

Strong hands, and the ability to play fine, full chords are quite essential to the performance of this gavotte. Careful watch should be kept lest the pupil vary his tempo according to the dynamics, as the tendency to play forte fast and piano slow is very marked in this study.

*Andante from the Surprise Symphony*.....HAYDN

A very simple arrangement only two lines long, giving out the theme so that little hands may play it and young ears grow to love it.

*Soirees de Vienne*.....SCHUBERT-LISZT

The brilliant waltzes caprice of Schubert arranged by Liszt so that they make a great addition to the recital program.

*Dolly's Funeral*.....TSCAIKOWSKY

One page of simple sadness which has been written with great art behind it, and in a not too difficult manner.

*Allegretto from Seventh Symphony*.....BEETHOVEN

A little bit of Beethoven, arranged for small hands, which should play the work of this revered master with charm and sincere appreciation.

*Fantasia in D Minor*.....MOZART

This composition covers a greatly varied range of tempi—from *Andante* to *Adagio*, *Presto*, *Andante* again, *Presto* and *Andante*, ending *Allegretto*. A brilliant recital number for the more advanced pupil.

*Andante from First Sonata*.....BRAHMS

A lovely theme with variations which, while it is difficult, is well worth hours of very hard work to achieve its performance.

*Song Without Words*.....MENDELSSOHN

The choice offered to the teacher in this collection is varied, but the numbers which would fit the best in this particular program should be a *Venetian Boat Song*, *Confidence*, *Consolation*, *Spring Song*, or the *Folk Song in A Minor*. Any one of these would be appropriate, and the selection gives the teacher a variety of grade.

*Military March*.....SCHUBERT

A lively march which is familiar and dear to the heart of all teachers and even more so to pupils.

*Quartette from Rigoletto*.....VERDI

A duet arranged from this popular opera in a way that makes it a splendid ending for the program. It should be given to pupils who can play it well without too much effort, as it needs to be very well done.

The following compositions are suggested as suitable if substitutions are desirable for any pieces given on the program, or if additions are wanted:

*Four Gems*.....HAYDN

*Melody from Violin Sonata, C Minor, Opus 30, No. 2*.....BEETHOVEN

*Three Waltzes*.....SCHUBERT

*Three Themes*.....SCHUBERT

*Rondo in C*.....HUMPHREY

*Two Valses*.....SCHUBERT

*Fragment from Concerto in D Minor*.....MOZART

*Three Melodies*.....MOZART

*Rondo in D Major*.....MOZART

*Gavotte in E Major*.....BACH

*Erotik*.....CHOPIN

*Impromptu Elegy*.....SCHUBERT

There are several ways in which the pupils who not to be solo pianists may do their part and the interest of the audience be held. Perhaps one of the boys or girls might have a magic lantern that holds and reproduces postcard pictures. If so, put a sheet above the piano and as each composition is to be played, present it with a picture of the composer. Let various children act as announcers, giving the birthplace and dates of birth and death of each composer. The pupils would be given sufficient light from the lantern to play their solos, for duets, candles could be lit on either side of the piano. The soft light would appeal to an audience. The lantern and pictures are not available, the teacher might be dressed in costumes of the period in which the composers lived, and those who were not pupils could make the biographical announcements.

A little program printed on a card in dark blue ink, a narrow blue line around the edge would be in keeping with the great dignity of the Great Masters.



# The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

## A Little Prodigy

"I would like advice about my five-year-old daughter who is one of my pupils. She seems to be very talented. I have been teaching her since she was three, and now she has begun to learn Bach's *Little Fugues* and *Fugues*; has also completed *First Violin Lessons*, by Bilbro. She often sits at the piano picking out chords and melodies of her own and enjoys her music; but once in a while gets tired practicing. Do you think that a child as young as she is should have a regular practice period? and is there danger of crowding her mind? I do not push her, but keep her enthused by giving her money, or a trip in the car, when she learns new pieces. She has learned several pieces, also a few songs or two.

"I have had several pupils six or seven years of age, but none before so young, so would like suggestions as to what to give next. She has taken the scales through five sharps, can play them through the octave and name the sharps in each scale."

Mrs. A. E. D.

looks as though your little daughter were a real prodigy; and it also speaks well for you as an instructor that you have been able to accomplish so much with so young a subject.

My advice is to "make haste slowly," and not to allow her to go faster than she can proceed with perfect ease. Instead of one regular practice period, let her have several of these per day; none, however, longer than ten or twenty minutes. I also believe in a system of rewards for young children. They do a given amount of work per day, and why should they not be paid for it? Instead of "hire" a small pupil to practice, at the rate of one cent for each ten minutes. It was surprising how his wages mounted up, especially when he was on a kite or pair of skates in prospect!

Work on with the work in scales, and also take up arpeggios in various keys. For studies, Lemoine's *René Studies*, Op. 37, are admirable for small hands and are also musically worth while. Sonatinas, as those by Kuhlau and Clementi, will prepare for sonatas of Haydn, Mozart and ultimately Beethoven. These may be alternated with little modern pieces, which there are plenty of value on the market.

## Early Studies and Pieces

"I am puzzled as to what to give in the way of studies in the second and third grade. I use Schmitt's *Preparatory Exercises* for finger work, and Streabog, Op. 63 and Op. 64, with Mathew's *Standard Course*; but when these are finished I do not know what to use as studies.

"I have one beginner who seems to be quite a genius, but is eager for pieces, and leaves them by the side of me play them. Please suggest a collection—expensive, if possible, as she is very poor—of pretty little pieces, suitable for a beginner."

I. R. L.

For studies, you might try Burgmüller: Op. 100, 25 and *Progressive Studies*; also Bertini: Op. 100, *Easy Studies*. Also good are Horvath: *First Violin Studies*; and Lazarus: Op. 129, *Style and Technique*. For bright little beginner should have her taste for pieces gratified as far as possible, as she will tire twice as hard if she has attractive materials. For instance, I suggest *Very First Pieces* and *First Preludes*, to be followed by *Pleasant Pastimes for the Young Player*, by H. L. Cramer.

## Pointers and Positions

Ms. IDA R. LYONS, of Silver City, New Mexico, writes as follows:

"Sometime since, I saw a suggestion in THE ETUDE that a conductor's baton made a fine pointer, as pencils, pens, and so forth. I always used for this purpose a knitting-needle—wooden—costing only a few cents; and have been much complimented on it. You are quite welcome to the idea."

I suppose all of us have realized the awkwardness of going over to the music rack, every time an item has been indicated to the pupil. Perhaps this is good exercise for the teacher; but it is about as graceful a movement as reaching across our neighbor at the dinner table for the salt cellar. The baton and the knitting-needle help to solve the problem, although sometimes a baton is a necessary adjunct to enforce our remarks. I suppose some firm may eventually produce a piano baton, at least two feet long.

Personally, I employ one of these "ever-sharp" pencils, which, if the point breaks through a fit of enthusiasm

on the part of the teacher, a new one may immediately be made to appear by a twist of the handle. Near at hand, too, should be a blue and a red pencil—the first for a mild emphasis of a mistake, and the second as a lurid danger signal.

Speaking of how to mark mistakes, too, brings up the subject of the teacher's position while giving a lesson. Ordinarily this is at the pupil's right hand, where the teacher may conveniently reinforce the top notes of a composition. But there is something to be said also in favor of sitting at the pupil's left—a position assumed by Mr. Tobias Matthay; for from this vantage ground one can stunningly reinforce the rhythm on the low bass tones, and, besides, can nab the pupil who commits the common fault of sounding the foundation bass notes in a hit-or-miss (especially miss) fashion.

Here, too, let me make a plea for more diversity of position. Why not secure variety by sitting alternately at one side and then the other of the pupil, or even by occasionally standing up, or walking about the room? Gluing one's self to a given position beside the pupil has two great disadvantages. It often so irritates a pupil to have the teacher uttering continual remarks in his ear and making frantic gestures within his field of vision that he becomes mentally muddled and "does his durnest." Also, if the teacher's attention is applied solely to the printed page and the pupil's fingers, his point of view is decidedly narrow.

So, whenever a pupil has a whole piece or even a long passage to perform, push your chair back, or stand away from him, thus getting a perspective of his playing. I remember that one of my teachers used to stroll into the next room while I was playing, and that I immediately felt more at ease, and consequently "did myself proud."

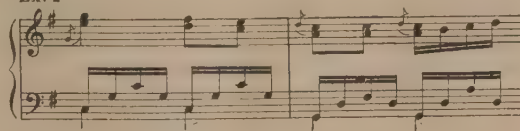
One is in danger of getting so wedded to a certain set of finger motions that he regards them as of more importance than their result—which, after all, are what really matters. So let's sometimes merely listen to our pupils, and so realize what is the ultimate effect of their performances.

Will not some other ROUND TABLE member tell us their experiences in these matters?

## The Grace-Note With a Double Note

How should the following measures in *Spring Song*, by Fink, be played?

Ex. 1



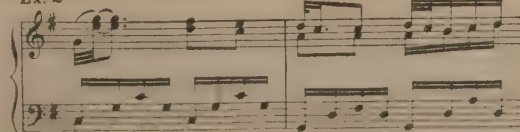
"Please explain grace-notes followed by double notes. Does the slur connecting the grace note with the double note signify that it is to be played with the note with which it is connected?"

Mrs. G. S. C.

A grace-note (short appoggiatura) should, as a rule, be played in place of the note to which it belongs, which is sounded immediately after. When the grace-note is followed by a double note, as in the example that you give, the short connecting slur supposedly indicates which one of the two notes the grace-note thus replaces.

In the second measure of your example, there is no question but that the grace-note, D, should in each case be played with the note A, preceding the note C, to which the grace-note belongs. In the first measure, however, it seems evident that the grace-note should replace both of the upper notes on the beat, since otherwise there would result the odd effect of the alto E preceding the soprano G. Hence the passage is best played thus:

Ex. 2



Which only shows that one must make the punishment fit the crime, even in the face of accepted rules!

## Various Problems

Some interesting questions are raised in the following letter:

"1. One of my pupils is very slow, and it is hard to hold her interest. However, I still manage to keep her plodding! She memorizes quite well but is poor at sight-reading. I have been covering a previous measure with my right hand, asking her to read and play it quickly and read on at the next measure. Is this a good practice, or does it only cultivate her memorizing? She has studied about a year.

"2. Is it necessary to teach the little children musical history and musical theory, when so much of it is now taught in our city schools? If so, what would you take up, and how?

"3. What can I do to develop some freedom in a lady pupil? She has good technique, but her playing persists in being 'wooden,' although I try to rouse her into the proper mood for her music. I gave her a pleasant 'running' waltz and she plays it like an automaton! Will she ever be a real player?

"4. I have a growing class and enjoy my work, but because I did not study in this town some of the teachers show a 'cold shoulder.' Is this fair when I do my best and never interfere with them?

"One small pupil who came to me had taken forty lessons in Czerny and never had a piece! Her arm and elbow ran amuck, and she certainly knew her hammer stroke! She has had three lessons from me (and a piece, incidentally) and her playing was beautiful to-day. Do you think the other teacher is any better than I am, even though she has a studio?"

Mrs. H. F.

The device which you mention may be varied by others. Try playing the part for one hand in a given piece while the pupil plays that for the other. I know of no better reading practice than this, since you have the reins continually in your own grip, and can directly control tempo and rhythm. During the process, too, the pupil should count aloud. This device is similar to duet playing which I also strongly advise. Anyway, do not worry too much about her sight-reading, since accuracy and clearness should come first.

2. I do not think that an elaborate course in either of these subjects is necessary. But in starting upon a new piece, the pupil's interest will be much whetted if she is given some information about its composer and the epoch in which it was written. With young pupils, elementary theory should extend certainly as far as scale-structure, with explanation of the common intervals and chords, and ear-training in recognizing these. If these subjects are taught in your schools so much the better.

3. It looks as if the lady had not much music in her soul. I should try giving her pieces of the Nocturne order, with an emotional melody prominent. Each phrase of this melody should be removed from its context and made to express her soul-longings (if she has any!) by its gradual growth in intensity up to the climax. When she finally performs passages as a whole, play the melody with her (in an upper octave), exaggerating its poetic content. It's up to you to furnish her inspiration if she hasn't any of her own!

4. You touch here on a sore spot in music work—that of professional jealousy. If teachers could only envisage the tremendous advantage of coöperation—advantages which are keenly felt in the industrial occupations—they would do all in their power to foster, instead of antagonize, each other's interests.

Certainly your colleagues are in urgent need of missionary work. Can't you constitute yourself this missionary, and persuade them, or at least the more open-minded ones, to get together and form a club for mutual helpfulness? Get them to meet once a month for the discussion of practical problems—perhaps using the Round Table page as a text—and show them that if each one brings a new idea it will be multiplied by the number of those present.

I'm sure that if you thus set the example of a gracious and friendly attitude toward your fellow teachers they will finally meet you part way, at least—even to that high-brow studio proprietor—and that they will be brought to consider the common good, instead of merely selfish ends and aims.

"Chamber Music teaches one how to blend with other instruments in the proper proportion of tone, tempo, rhythm and shading effects. It sharpens the ear, refines the taste, broadens the musical vision, and causes one to become versatile in understanding and interpreting musical compositions." —VLADIMIR DUBINSKY.



## JOHANN FAUSTUS, Ph.D.

GOUNOD's "Faust," as everybody knows, is based upon Goethe's poem of "Faust;" but Goethe was neither using his own invention nor drawing wholly upon medieval legend for the original character of his drama. Faust, it appears, was a real person, and however much of a charlatan he may have been, was originally a college graduate with a doctor's degree. We learn something about him in Krehbiel's introduction to the score of "Faust," Schirmer edition:

"The real incarnation of the ancient superstition . . . was John Faust, a native of Württemberg. He was a poor lad, but money inherited from a rich uncle enabled him to attend the University of Cracow, where he seems to have devoted himself with particular assiduity to the study of magic, which art, or science, then had a respectable place in the curriculum. After obtaining his degree he traveled about in Europe, practicing necromancy and accumulating a thoroughly bad reputation. To the fact of his existence we have the testimony of a physician, Philip Begardi, a theologian, Johann Gast, and the reformer Melancthon. 'This sorcerer Faust,' said Luther's friend, 'an abominable beast, a common sewer of many devils—*turpissima bestia et cloaca multorum diabolorum*—boasted that he, by his magic arts, had enabled the imperial armies to win their victories in Italy.' Melancthon says, moreover, that he had himself talked with the man; Luther refers to him in his *Table Talk*, as one lost beyond all hope. In a book published in Frankfort in 1587, by an old writer named Spiess, the legend of Dr. Faustus received its first printed form. An English ballad appeared within a year; in 1590 there came a translation of the entire tale, and this was the source from which Marlowe drew his *Dr. Faustus*, brought forward on the stage in 1593, and printed in 1604. New versions followed each other rapidly, and Faust became a favorite subject of the playwright, romancer and poet."

## WORK AND OVERWORK

THE following is culled more or less at random from a most interesting chapter on Genius, Work and Overwork, in Henry T. Finck's great book, "Success in Music."

"Alexander McArthur relates that a pupil once said to Rubinstein, regarding Beethoven's sonata, Opus. 53: 'I don't need to practice it—I know it thoroughly. It is only a waste of time to practice it more.' One of his saddest expressions came over Rubinstein's face, for there was never a master that lived as he did in the work of his pupils. 'Don't you?' he said slowly. 'Well, you are eighteen and I am sixty. I have been half a century practicing that sonata and I have still to practice it. I congratulate you.'

"Thalberg declared that he never ventured to perform one of his pieces in public till he had practiced it at least fifteen hundred times. Kubelik never neglected his exercises except on the day when his wife presented him with twins. 'I work, work, work,' said Caruso to an inquisitive friend.

"Yet there is such a thing as overwork. I am not the slave of my violin; the violin is my slave," said Sarasate.

"Misdirected energy is worse than indolence, and there is much of it. It is said that Leschetizky pronounced the two English words 'hard work' with intense scorn, and that he was annoyed with those energetic Americans who seem to think that the one requisite in music is the same as in pioneer conquests over a primitive forest. Work, work, work. Talent, judgment and brains are required, too, in music."

# The Musical Scrap Book

## Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

## BRAHMS AND HIS FROGPOND

SIR GEORGE HENSCHEL'S "Recollections of Brahms" contain some charming incidents that give a human touch to this rather austere master (who must at times have found the humility and self-abasement of his own disciples rather trying).

"In the afternoon we resolved to go on an expedition to find his bullfrog pond, of which he had spoken to me for several days," says Henschel. "His sense of locality not being very great, we walked on and on across long stretches of waste moorland. Often we heard the weird call of bullfrogs in the distance, but he would say: 'No, that's not my pond yet,' and on we walked. At last we found it, a tiny pool in the midst of a wide plain grown with heather. We had not met a human being the whole way, and this solitary spot seemed out of the world altogether.

"Can you imagine," Brahms began, 'anything more sad and melancholy than this music, the undefinable sounds of which for ever and ever move within the pitiable

compass of a diminished third? Here we can realize how fairy tales of enchanted princes and princesses have originated . . . Listen! There he is again, the poor King's son with his yearning, mournful C flat!'

"We stretched ourselves out in the low grass—it was a very warm evening—lighted cigarettes and lay listening in deep silence, not a breath of wind stirring for fully half an hour. Then we leaned over the pond, caught tiny little bullfrogs and let them jump into the water again from a stone, which greatly amused Brahms, especially when the sweet little creatures, happy to be in their element once more, hurriedly swam away, using their nimble legs most gracefully and according to all the rules of the natatory art. When they thought themselves quite safe, Brahms would tenderly catch one up again in his hand, and heartily laugh with pleasure on giving back its freedom."

## SALZBURG—THE BIRTHPLACE OF MOZART

IN HIS book "Music and Manners," while discussing a Salzburg festival he visited, H. E. Krehbiel thus described the little town where Mozart was born:

"Travelers know the marvelous natural beauty of Salzburg's position in the valley of the Salzach—how snugly a portion of it nestles under the cliffs of the Monchsburg on the left bank of the river, hugging the sheer rock so closely that it actually overhangs the houses in one of the streets; and how, where the valley widens toward Hohensalzburg, crowned by the castle-fortress, it opens out in the squares, each with its quaint fountain or statue, that afford approaches to the few large structures in the city. Except on the opposite bank of the river, where the graceful slopes of the Capuzinerberg give easy foothold to the lovely villas that smile from the deep foliage of gardens and forests, and

the wider plain left by the retreat of the mountains from the river is filled by buildings of a modern type. The idea of spaciousness is utterly foreign to the town. The streets are narrow and wind about in the most bewildering manner, following in a general but devious way the course of the river.

"Cross-streets are few; in fact, glancing along the house fronts one might easily fancy that the need of going across-town had never occurred to the builders. Instead of cross-streets there are hundreds of arched courts which afford passage from one winding street to another. The general effect, enhanced by the narrowness of the streets, is one of prison-like gloominess, and only the bright sunlight of festival week and the banners which hung from the majority of the houses gave the city a cherry appearance."

## THE MISCHIEVOUS OFFENBACH

WILLIAM AUTHORP asserts that the only talent Offenbach had as a boy was that of balancing a lithe wire cane on the tip of his nose. Others, probably more accurately, say that as a boy he practiced the violin and later the 'cello considerably, and showed great ability, but was unable to practice a great deal on account of ill health. Though foreigners were not admitted to the Paris Conservatory at that period, Cherubini nevertheless admitted young Offenbach (whose real name, of course, was Levy, "Offenbach" being the name of his birth).

A writer in *The Musical Quarterly* said, "He was admitted into the orchestra of the Opera Comique, where he and his colleague at the desk, Seligman, were notorious for countless jests. One of their fancies was to play, by turns, every other note of their parts, and it can easily be imagined what the effect of this must have been in

quick movements. The best part of Jacques Offenbach's salary was absorbed in fines." (His salary at that time was 83 francs a month—EDITOR.) "He played at private parties, at concerts here, there and everywhere, and never failed to show his love for parody and eccentricity. He was fond of all kinds of trickery on his instrument, upon which he performed imitations of the violin, the hurdy-gurdy and various toy instruments, and he exploited to an extraordinary degree a certain bag-pipe effect which invariably provoked unbridled enthusiasm."

Offenbach gave up a brilliant career as a 'cellist to become a composer, passing through a long period of poverty and drudgery before he emerged as the composer of "The Grand Duchess" and other light operas. The reason was probably that he suffered from rheumatism which in later years grew so bad that his hands were twisted out of shape by it.

by their inherent completeness, or, manipulating them, he destroys all their savor and causes them to vanish utterly.

—JOHN C. CAVENDISH,  
In the *American Mercury*.

## SULLIVAN AND THE "UNIO

THE success of "H. M. S. Pinafore" America caused its authors considerable financial loss, owing to unprotected right in this country; so their next "The Pirates of Penzance," was partly composed and first performed in New York under the direction of Gilbert Sullivan, in person (December 31, 1878). From the book on "Gilbert and Sullivan" by Cellier and Bridgeman, we learn "Arthur Sullivan had an amusing story to tell of his experience in association with American bandmen. These gentlemen were all under the strict control of a musical trade union. A scale of charges was laid down for every kind of instrument, according to the nature and degree of his professional engagement. For example, a member of a grand opera company demanded higher pay than one who was engaged for ordinary lyric work, such as musical comedy. . . . Accordingly, the announcement went forth that the performance of 'The Pirates of Penzance' would be conducted by Mr. Sullivan and the manager of the theater had pains to impress upon his orchestra the greatness of the honor of playing under the baton of England's most famous composer, the bandmen showed their appreciation of such distinction by demanding from the management increased salaries on the grand opera scale. There was a likelihood of ructions. Whereupon, Mr. Sullivan addressed the men in no uncertain terms. Disclaiming any title to the altered honors they would thrust upon him, he protested that, on the contrary, he should esteem it a high privilege to conduct such a fine body of instrumentalists. At the same time, rather than come the cause of any dispute or trouble among them, he was prepared to return home to England for his own orchestra, which he had specially selected for the forthcoming Leeds Festival. He did, however, that such a course might be avoided. The Americans promptly accepted the gentle hint and agreed not to demand extra for the honor of being conducted by Mr. Arthur Sullivan."

"Nothing licentious or savoring of should be allowed to pollute good music. Music is democratic. It develops character. It is international. A noble philosophy belongs to all the world."

—CONGRESSMAN RATHBONE, of Illinois

## MODERN IMAGINATIVE TEACHING

"THE modern teacher has progressed beyond the stage of imposing his own will upon the pupil," says H. Ernest in "Spirit and Music," an interesting study of musical philosophy, practical than its title suggests.

Mr. Hunt quotes a teacher who writes him: "A young pupil (age 14) came to my lesson playing Farjeon's 'Prelude Pavane.' She had learned the 'Prelude' had had one lesson, a fortnight before the 'Pavane.' We went through the 'Prelude' and I told her a little about the 'Pavane' when it was danced, the derivation of the name, and so on. When she played, she played it very, very slowly, but quite correctly, and finished in detail. I asked her she liked it quite as slowly as that, she replied that she thought the ladies with their long dresses would be able to dance any quicker, and the sound grander very slowly," so I let her go.

"This, we may add, is an illustration of a method quoted by a teacher in a diploma examination paper, but it aptly shows new spirit. The teacher had no more force her own views upon the pupil, she insisted that the dance should be more quickly she might have spoiled the child's mental picture and destroyed interest in the piece."





# Great Orchestral Masterpieces

As Heard in the Concert—Over the Radio—In the Movies—On the Talking Machine

I

## Rimsky-Korsakoff's Gorgeous Oriental Suite SCHEHERAZADE

Described by VICTOR BIART

Late Official Lecturer of the New York Philharmonic Orchestra



RIMSKY-KORSAKOFF

This article inaugurates a series of musical discussions upon great orchestral masterpieces, by the brilliant pianist and lecturer, Victor Biart. Biart has a fresh and entertaining manner of presenting these subjects, the series will be very novel in many respects. Next month the subject will be the Dvorák "New World Symphony." In the music section of

this issue our readers will find excerpts from "Scheherazade," the famous composition of the great Russian master, Rimsky-Korsakoff. This work has been heard on hundreds of orchestral and band programs in recent years. It is very frequently heard "over the air," and talking machine records of the work have had a very wide sale.

One of the most picturesque works ever penned for orchestra is the symphonic suite *Scheherazade*, by the composer whose career is in some respects scarcely more romantic than his beautiful music. Did the audience that on that memorable evening of December 19, 1898, in St. Petersburg, applauded the symphony of the young composer whose appearance on the stage in the dress uniform of a young naval officer aroused its enthusiasm, realize that it was acclaiming one destined to become one of Russia's greatest composers? For the plump young subaltern was Nicholas Andreyevich Rimsky-Korsakoff, already a member of the remarkable group of men that formed the then Modern School of Russian composers—a school that was soon to attract nationwide attention. The fundamental tenet of this school, nationalism above all else, made a particular

art of music soon lured the young sailor from naval career, and, after the appearance of his symphonic poem "Sadko" and his opera "The Maid of Pskov" had brought him into evidence throughout Russia, he accepted a call to the Conservatory of St. Petersburg as professor of composition and instrumentation. This was followed, two years later, in 1873, by his resignation from the navy. For some ten years he held the position of inspector of naval bands, a field of activity which contributed to his familiarity with the brass and wind instruments and proved of such practical value in his art of orchestration. This was further enhanced by his experience as conductor of symphony orchestras in St. Petersburg for about the same length of time, though at partly different periods. Among his contemporaries are such composers as Liadov, Ippolitov-Ivanov and Razumov. The master, who was born March 18, 1844, died June 8, 1908.

His colorful and beautiful symphonic suite, or suite for orchestra, "Scheherazade," was composed in 1888. The composer has inscribed the following in the

program of the Sultan *Schahriar*, convinced of the faithlessness of his women, had sworn to put to death each of his wives on the first night. But the Sultana *Scheherazade* saved her life by diverting him with stories which she told him during a thousand-and-one-nights. The Sultan, lulled by his curiosity, put off from day to day the execution of his wife, and at last renounced entirely his

curious. Many wonders were narrated to *Schahriar* by the Sultana *Scheherazade*. For her stories the Sultana borrowed the verses of poets and the words of folk-songs and she fitted together tales and adventures."

The composer originally further provided the separate movements with the following subtitles:

1. The Sea and Sindbad's Ship.
2. The Tale of the Calendar-Prince.
3. The Young Prince and the Young Princess.
4. Festival at Bagdad. The Sea. The ship is wrecked on a Rock Surmounted by a Bronze Warrior. Conclusion.

From this it would seem natural to infer the purpose of the composer to describe and depict in music a series of pictures according to a definite program. He has, however, disavowed any such intention. He identifies only two persons, the Sultana and her spouse. Which of the three Calendars, which one of the seven voyages of Sindbad is meant, all such details, as well as the identity of the young prince and the young princess, he leaves to individual interpretation. He also tells us that the shipwreck, which is depicted near the end of the composition, has no connection with the story of the Calendar. In his autobiography, recently published,\* the composer explains his expressional purpose in this suite, which is merely to portray the atmosphere of Oriental romance and narrative as told in "The Arabian Nights." So eager was he, in fact, to avoid a program so definite as to savor of realism that in a subsequent edition he suppressed the headings of the separate movements. That which in addition to the national particularly appealed to Rimsky-Korsakoff was the fantastic. This work is purely the creation of his imagination, and is thus designed to appeal to that of its hearers. While some of the themes and motives undergo transformations of tempo and rhythm which alter their physiognomy and change their character, thereby corresponding to different scenes and characteristics, this varying significance remains abstract.

The work opens with the proud, majestic *Schahriar* motive presented in solemn grandeur by nearly the full orchestra, in unison and octaves:

### Ex. 1 Largo e maestoso.



The setting for the scene of the appearance of *Scheherazade* is provided by the long-sustained chords in the wood wind, joined, in the last chord, by the horn. The quiet softness and kaleidoscopic shifting of these

\*"My Musical Life," by N. A. Rimsky-Korsakoff, translated by J. A. Joffe, edited with an introduction by Carl Van Vechten.

chords create just the atmosphere of suspense and mystery appropriate to the romantic subject.

### Ex. 2



Then behold! the beautiful Sultana appears in the enchanting melody sung by the solo violin accompanied by interpolatory chords gracefully strewn by the harp. This is the *Scheherazade* motive—a veritable flower of romantic melody.

### Ex. 3 Lento



Every note of this melody, in the free rhythm of pensive recollection, breathes the spirit of narrative. In assigning this avowedly representative melody to a solo instrument—in this case the violin, the queen of song among instruments—this skillful composer illuminates the element of personality in a light of colorful beauty. This introductory matter leads into the Principal Theme of the first movement proper, which begins in E major. Allegro non troppo, 6-4. The melody of this theme will be recognized as the *Schahriar* motive, now in the measure of the movement.

### Ex. 4 M. M. ♩ = 56



Here the orchestra unfolds its graphical picture of the sea, thus the first subject in the entertaining series of narrative of the Sultana. The music plainly sings a tale of the sea, with its weird chronicle of adventure and tragedy. This vivid portrayal of the sea is one of the most beautiful examples of tonal marine depiction and points to the fascination which the sea exerted upon the young officer during his three-year cruise. A mournful tone is infused by the harmony of the second measure, which recurs frequently during the movement. The arpeggio figure in the accompaniment, known as the wave motive, and portraying with its continually al-

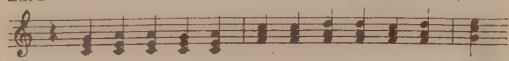




ternating rise and fall the motion of the sea, pervades practically the entire first movement.

The Principal Theme is carried to a gripping climax, whereupon the necessary contrast is provided by the Subordinate Theme, which, with its smooth, gliding chords in wood wind, produces a calm effect. This

Ex. 5



introduces a graceful melody in the flute which has been designated as the Ship motive.

Ex. 6



Then follows on the solo violin the *Scheherazade* motive, now gracefully undulating in the rhythm of the movement, like the capricious play of the waves.

Ex. 7



This motive is now in B minor with the major 6th, G-sharp which identifies the scale with the Phrygian mode of the Greek system. This is not the only instance of Rimsky-Korsakoff's employment of Oriental scales—a means whereby he effectively lends local and exotic color to his tone pictures. The motive is developed in the same manner as the Principal Theme, which latter, followed by the Subordinate Theme, returns in recapitulation. The movement comes to a close with the quiet strains of the Subordinate Theme.

The second movement is the most fantastic of the suite. The entertaining Sultana again takes up the thread of her narrative in the motive that symbolizes her. She then introduces her subject, *The Prince Calender*, who is represented by the main theme of the movement, that in B minor. This fantastic and capricious theme, with its sombre coloring and concentrative tone characteristic of the Orient, takes us right into the realm of Eastern life. Salient features of the fantastic character of this picturesque theme are the grace-notes and shifting of accent and phrasing. A characteristic of Oriental music is the narrow range of a melody. The theme appears four times in succession, each time in different harmonic, accompanimental and orchestral garb, thereby manifesting as many different moods and changes of character. That striking feature of instrumentation which lends so much charm to this colorful composition, the soloistic treatment of certain instruments, is most admirably employed in this movement. The fantastic and exotic character of the *Prince Calender* Theme could not be more clearly illuminated than by its assignment to the bassoon on its first appearance. No less singular is the accompaniment to this melody furnished by four solo double-basses; these instruments provide a quiet and sombre background, not changing harmony until in the eleventh measure. The following is the First Part of the theme:

Ex. 8



The beginning of its Second Part:

Ex. 9



Its ending:

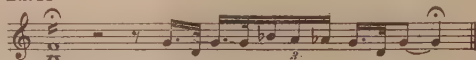
Ex. 10



The middle section of the movement takes us right into the heart of the fantastic. Bassoons and bass strings conjure up the most grotesque motive of the entire work,

a weird fanfare, vigorously blared by second trombone, like an apparition issuing through a harmonic gauze fluttering in sustained tremolo, to be answered in the next measure by the muted trumpet, with its metallic, rasping sound. This motive, designated by the composer as the fanfare motive, suggests one of the numerous genii which figure in *The Arabian Nights*.

Ex. 11



The descent of a fourth from the first to the second note of this motive, a feature which it has in common with the *Schahriar Motive*, bespeaks its derivation from the latter. It is one of several instances of thematic derivation already referred to and which exemplify the cleverness and craftsmanship of the composer.

This fanfare motive soon becomes the subject of a brief but vivacious dialogue between trombones and trumpet and is later taken up by the full orchestra.

In this section the clarinet declaims a most picturesque melody, a whirling figure, its three long opening notes, being identical with those of the first measure of the Second Part of the Prince Calender Theme, while the flourishing triplet figures will be readily recognized as derived from the last two measures of that theme.

Ex. 12

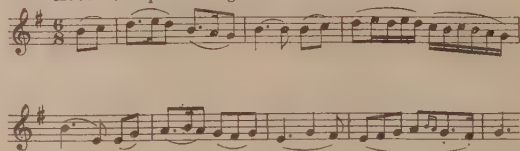


The free rhythm and tempo of this theme illuminate the fantastic in its most vivid light. The theme later appears for the flute, oboe and bassoon successively. The three opening notes also inaugurate the themes of *The Young Prince* and *The Young Princess*, which furnish the subject matter of the third movement.

As the first and fourth movements are the most descriptive, the second the most fantastic, the third movement is the most romantic of the Suite, and has been aptly designated by some commentators as the idyll. A flower of romantic lyricism is the lovely, contemplative melody of the Principal Theme, that which symbolizes the young prince, and with which the movement opens. Inasmuch as the composer has not identified any particular prince or princess, this is not a matter of much moment in the appreciation of the work. Suffice it to state, in passing, that to some writers Prince Kamar al Zaman (Moon of the Age) and Princess Budur (Full Moon) are suggested. To the scholar the melodic and rhythmic resemblance of the beginning of the two themes of this movement is of greater significance, as an element of organic unity. The full song, of twenty-four measures, appears twice in succession, the first time in G major, then repeated in D, after which it meditates its way to the Second or Subordinate Theme, that of *The Young Princess*. Throughout the first appearance of the First or Principal Theme the melody is sung by all violins in unison. The First Part of the theme follows:

Ex. 13

Andantino quasi allegretto



The young Princess enters upon the scene in the charming theme in B-flat major, full of Terpsichorean grace. A dashing and stirring accompaniment is furnished by the roll of the snare-drum and is notated on the lowest line of the staff in the following example.

Ex. 14



After much interesting and delightful presentation of these two themes the movement is brought to a close in dainty, flitting grace.

The final movement opens with two alternating appearances of the *Schahriar* and *Scheherazade* motives, the former driving in great speed and impetuosity. The Main Theme of the movement is a salutory dance-theme piped by flutes in the narrow range typical of Oriental

music. The gaiety and revelry of this street scene the city that was so long the seat of caliphal power and splendor are radiated by this dashing theme. After repetitions a brief transition leads to the Subordinate Theme, derived from the Second Part of the Prince Calender Theme.

Ex. 15

M. M. J. = 88

Flutes



Violas

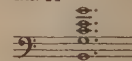
Another picturesque theme is the following one, lively piped by wood-wind to accompaniment of drone-bass in violas and cello.

Ex. 16



This theme is interestingly featured, after which half a dozen themes and motives with which we are thoroughly familiar recur in brilliant array, including those representing the young prince and the young princess. The composer, however, mentions the fact that these personages do not appear in this part of the Suite after the last appearance of the Young Prince Theme the Main Theme of the movement dances us in strings and bassoon to reach the height of brilliant revelry in which it rushes headlong in violins and wood-wind—the latter twice interpolating the grotesque fanfare motive, as if in undecided warning of impending disaster—brass and percussion adding to the excitement and turmoil, to the climax of the work. This is reached at the *Allegro non troppo*, C Major, where we find ourselves suddenly face to face with the sea in its majesty. The tempestuous fury of the scene culminates in the shipwreck, which occurs with the sudden appearance of the fanfare, as if in sinister significance, ringing itself in bassoon and bass strings, like an evil gloating over the disaster. The cataclysm is marked by the tomtom, or Chinese gong, a disk of bronze stroke on which with a padded mallet, arouses a sense of terror. The tomtom coincides with the chorus.

Ex. 17



lasts four measures. This climactic incident is followed by a disrupting diminuendo suggestive of the abatement of the engulfing waters. The calm passage with which the first movement ended, reappears, and from its ing chord emerges, on the solo violin, the *Scheherazade Motive*, long, silent, again in all its bewitching power, now presaging the conclusion of her long series of adventures.

The soft quietude of the *Schahriar Motive* follows in cello and double-basses betokens the calming influence of the fair narrator over her stern husband and the peaceful sequel to the romantic epic. The mysterious chords in the wood-wind that first ushered in the theme representing the Sultana in the beginning of the work, now return as if in impending extinction, illuminating in soft tints the vanishing figure, which in the last five measures is enveloped by the E-major chord, softly sustained by wood-wind and horns, as upon the scene like a tonal curtain.

## How Berlioz Secured Revenge

BERLIOZ, by his radicalism, his eccentricity and boundless egotism, made himself a very convenient target for the critics, many of whom promptly to each new work as it was performed and exposed the bleeding remains of the composer's genius to the cal jackals who feast upon the misfortunes of Berlioz stood this as long as he could and then, according to the records of Elson, announced that he had covered in an old library a Fifteenth Century manuscript entitled "L'Enfance du Christ" by a long forgotten composer—Pere Duceré. The critics listened to the tale and declared it a very great masterpiece, some advised Berlioz to give up his sensational style and go back to similar classics. Then Berlioz revealed that Pere Duceré was none other than Hector Berlioz. "L'Enfance du Christ" was Berlioz' only oratorio.

Why shrink from difficulties? Mountains were here only to be climbed.



HERE are certain coincidences in life which, while in some respects closely related, are so far apart as to cause them to pass almost unobserved. For instance, it probably does not occur to many to notice that two such brilliant stars in the musical firmament as Anton Rubinstein and Hans Von Bülow were not only born in the same year, but that the length of their span of life was also practically identical. Within a few months, both of them also dying in the same year, 1894. It cannot but be interesting to the student of the history of piano-playing and of the masters of the instrument to give a little thought to this coincidence, and to the remarkable possibilities that the comparison of the careers of these two famous pianists opens up.

The first thing to be remembered is that they were both, in an entirely different sense, great artists and great musical minds. There could hardly be given a more clearly-defined example of what represents the Subjective and Objective in this branch of Art. Let us confine ourselves for the moment to what was, originally, the life-work of these two eminent artists, namely, the playing of the Concerto-Virtuoso. It would be impossible to attempt a comparison of their wonderful gifts; for, while both enjoyed the homage and adulation of the entire musical public, the means by which this result was achieved was, in each case, as far asunder as the poles. But the playing of a few parallel notes of their careers will, I think, throw considerable light on the style and character of Rubinstein, both as man and as artist.

Firstly, Rubinstein was what one calls a born pianist who first went on tour when only nine years old; Von Bülow, on the other hand, did not commence serious study of the instrument until he was over eighteen years of age, at which time he was studying law in Leipzig; he did not make his first concert tour till he was twenty-three years old. Rubinstein may be said to have been an intensely subjective performer; that is, his musical instincts were so strong that, unconsciously, he projected all the force of his own personality into whatever work he was interpreting. Von Bülow was exactly the reverse, simply concerning himself with using his gifts to the utmost to give an expression to what he felt to be the spirit of the letter of the composer, according to tradition. Again, Rubinstein composed—"threw" might be a more applicable term in regard to his work—a vast amount of music in all forms, small and large.

#### Rubinstein and Von Bülow

Von Bülow, who composed but little, possessed a mind analytical that he could write nothing without distilling it to such an extent that there was eventually but a little of the original idea left. It was doubtless the power of analysis which enabled him to achieve a distinction in later years as an editor of the classics—a kind of work entirely foreign to the disposition of Rubinstein. All his life, Rubinstein, like Joachim, a famous violinist, was an ardent anti-Wagnerian, whereas Von Bülow, from the start of his career, placed himself especially under the guidance of Wagner and Liszt, with whom he was on the closest terms of intimacy. One could continue to draw such contrasts between these two famous contemporaries; and the result might be to ask why it is that, actually as a pianist, the brilliant star of Rubinstein so entirely outshone that of Von Bülow, but also of every other pianist playing perhaps the dazzling Liszt. In a previous issue I referred to the magic of "personality," and this will once again be the answer, for while there is no doubt that Von Bülow, as an all-around musician, was a very fine performer (especially of the classics), his remarkable individuality, it is equally certain that two outstanding figures of the piano world during the period were Rubinstein and Liszt. Judging from the opinions of those who heard Rubinstein at his best, his chief characteristics which were, so to speak, the mark of his playing might almost be summed up in the one word "Leonine" though it is said he was likewise "gentle as the sucking-dove!" Possessed of a phenomenal memory, it is stated he was the only pianist to play recitals and concertos without the printed score before him, just as Von Bülow, who was equally brilliant in this respect, was the first to conduct the orchestra without a score. A story as to memory is



KATHARINE GOODSON

## A Master Lesson on Rubinstein's "Kammenoi-Ostrow," Op. 10, No. 22 Sometimes Known as "Réve Angélique"

From the Eminent English Virtuoso Pianist

KATHARINE GOODSON

told of Von Bülow, of how he called one morning at the music-shop of Stanley Lucas in London, on his way to give a recital at Brighton. Purchasing a couple of newly-published pieces by Sterndale Bennett, (the then Principal of the Royal Academy of Music) with whom he was on terms of friendship, he memorized them during the short train-journey, and interpolated them in his program that afternoon!

Rubinstein's perfection of technic was a by-word; and in the light of latter-day developments in this respect, it must remain a matter for surmise as to whether his actual technical accomplishments would have impelled the same sense of wonder and enthusiasm to-day as they did in the latter half of the nineteenth century. But evidently, the qualities which, above all, held and entranced his audiences were the intensely emotional force and glow in his playing even in quite simple things. Full of fire and depth of feeling, it is easily understood that there were occasions when he became somewhat wild and over-excited in his renderings; but such minor details were as a "speck in the sky" compared to the general impression of noble grandeur and poetical intensity which are said to have dominated his conceptions.

As a composer, although achieving a considerable amount of success in his lifetime, Rubinstein lacked the qualities which make for permanent fame. His ambition was to become a great dramatic composer; and he wrote some dozen operas, besides several oratorios; but they met with little success. They were old-fashioned in style, lacking in dramatic force, and entirely opposed to the then progressive school of Wagner and his followers. But these works were merely a portion of his amazing output, which further includes Six Symphonies, several overtures, five concertos, two Quintets, twelve Quartets, Sonatas for violin, cello and other instruments, in addition to a mass of "Morceaux de Salon" for piano and a large number of songs. How many

of these have escaped the "limbo of forgotten things?" Very few, alas! and of these few, how often does one hear the "Ocean Symphony," the *D Minor Piano Concerto*, the once popular *Sonata in G Major* for Piano and Violin, or the *Cello Sonata*? There remain a few songs and piano pieces, among the latter being the one which forms the subject of this lesson.

Of Rubinstein's life, not much is known beyond the facts of his career as a virtuoso and as Director of the Petrograd Conservatoire, of which he was the founder. Born in 1830 (some say 1829), near Jassy, in Russia, of Jewish parents, he was taught first by his mother and then by a Moscow teacher named Villoing who accompanied him on his first travels. When only nine years old he went to Paris where under the advice of Liszt he studied for one year. In 1842 he made his first visit to England, proceeding to Holland, Germany and Sweden. Two years later, on the recommendation of Meyerbeer, he studied composition in Berlin, with Dehm; and, after spending some time in Vienna, he eventually returned to Petrograd where he received the patronage of the Grand Duchess Helen, who nominated him "Kammer-Virtuoso." It was not until 1852 that he commenced his great European tours, at the same time introducing several of his larger compositions to the public. After some six years he returned to Russia, settling in Petrograd, where he was appointed Imperial Concert Director with a life pension. He founded the Petrograd Conservatoire in 1862, remaining its principal for five years, after which followed other extensive European tours. He was decorated by the Czar and raised to noble rank, and as early as 1870 expressed his intention of withdrawing from public life. That he evidently had no such serious intention could hardly be made more emphatically clear than by his acceptance of an offer to go to America for a tour of two hundred and fifteen concerts, for which it is said he received forty thousand dollars. Whether it was that he was a bad sailor or that he was not happy in surroundings that were strange to him, he never visited America again, though he was offered one hundred and twenty-five thousand dollars for fifty concerts. He continued to play all over Europe, sometimes appearing jointly with other eminent artists, such as Wieniawski, the famous violinist, with whom he was very friendly. Rubinstein, like many others of an artistic—and inartistic!—disposition, was not averse to the attraction of Monte Carlo and games of chance in general, and the story is told of how, after one of his tours with Wieniawski, they decided to repair to the sunny southern Eldorado to try their luck at the tables before returning to their respective domestic hearths for a rest after their labors. Alas! they lost all the earnings of their tour and, like two guilty children, had to go shamefacedly to their hotel proprietor—who knew them of old—and beg for enough money to pay their fares home. This being readily forthcoming in generous measure and "hope springing eternal in the breast," they slipped off once more to the Casino thinking to recover their losses. A very few minutes sufficed to render them both penniless once more. On a further humiliating confession to their friend-in-need, the price of their fares was once more forthcoming on condition that he bought their tickets for them and saw them off in the train, to which, so history relates, they eagerly agreed.

#### Conservatoire Director

On the retirement of Davidoff in 1887, Rubinstein resumed the Directorship of the Petrograd Conservatoire for three years; the remaining four years, before his death at Peterhof in 1894, were spent in Dresden and Berlin.

This piece, "Réve Angélique" is the 22nd of the "Twenty-four Portraits" published under the collective title "Kammenoi-Ostrow," Op. 10, and one cannot help feeling that the title of the entire set has only just so to speak, saved its neck through the success and popularity of this charmingly melodious and pianistically-interesting little composition, for the remaining twenty-three are little known. It is generally admitted that the greatest weakness in Rubinstein's compositions is largely attributable to his remarkable facility; when there is any halting in this facility, it seems as if he put down the first thing that came to hand and that he never troubled to try to improve it; hence a considerable amount of "padding" in almost all of his works. This



frequently takes the form of brilliant, but rather meaningless arpeggio passages about nothing in particular; and even in this little piece, the quasi-chorale-like passage marked "Lento," at the conclusion of the second subject in F minor, (some twenty-four measures), hardly escapes this stricture. The construction of the piece is simplicity itself. In ternary or so-called "Song" form, it consists of a melody (A) (preceded by two measures of introduction) for left hand, in two eight-measure sentences, the second sentence being very similar to the first, except that the last four measures modulate to the key of the dominant (C sharp major). Here follows (B) an eight-measure section, comprised of two four-measure sentences, which likewise are almost similar; and after a three-measure prolongation on alternate tonic and dominant harmony, the opening theme (A) is repeated in a curtailed form of ten measures. The triplet figure in the accompanying right hand should be especially noticed as being of most excellent effect and quite characteristic of Rubinstein. The second subject (C), *Poco piu Mosso* which follows, is in the tonic minor; and were it not for the entire change in the method of treatment and the elimination of the above-mentioned triplet figure of accompaniment, a sense of tonal monotony would undoubtedly be felt. In any case, the chords of A major in the sixth, fourteenth and eighteenth measures come as a great relief to the ear, simple enough though the transitory modulation may be. It will be seen that this section is made up of (C) (1), an eight-measure phrase followed by 2 a four-measure variant phrase on the dominant, returning at 3 to a slightly altered version of (C) (1), bringing the cadence at the second and sixth measures to the relative major key of A. The effect is much enhanced by the high C sharp (a dominant pedal) during the first portion of this subject, especially where it occurs over the A major chord in measure seven and over the B minor chord in measure eight. At D, the "interrupted cadence" into the "Lento" just saves what would otherwise be a very square close. This "Lento" section is not without effect, owing to the way it is laid out for the instrument; but, musically, it is the weakest part of the piece, and the fact that it is in six sentences of exactly four measures each certainly makes one appreciate the freedom of the following section E, which, as will be seen, deals in a free way with a portion of an opening subject of the piece. The *stringendo*, leading to the brilliant arpeggio passages brings one back naturally and effectively to the return to the first subject, in its new dress. The piece concludes with a short Coda, formed from the material used in the second section.

### Rhythm and Time

In an excellent article on "Rhythm" which recently appeared in *THE ETUDE*, by Mr. Guy Maier—of "Maier and Patterson" fame, he wrote on the "difference between rhythm and time," pointing out how mere correctness of time is "merely rigid, mathematical precision," whereas correct time combined with a true sense of rhythm is what goes to make the "real poetry of motion" and that "elastic give-and-take" without which music must be meaningless. The opening section of this "Réve Angélique" is an excellent study in this respect, for if the triplets in the right hand are played rigidly, instead of with that limpid and elastic give-and-take, the whole effect will be very wooden.

The time being Alla breve (2/2), and not 4/4, there are of course only two pulse-beats in the measure, the secondary accent falling on the third triplet. This accompanying passage should be played, however, with only just so much accent as will convey the sense of a limpid and elastic rhythm. It must always remain entirely subservient to the left-hand melody, while at the same time helping to give it color and variety. Great care must be given also to the pedal, which is so necessary to obtaining the singing-tone required. The melody at A though marked *p*, must be full and rich in quality and an endeavor should be made to produce a rich singing tone which, nevertheless, is not *f*. At the fifth measure from A it will be seen that on beat three the triplet figure uses the melodic note (C sharp) of the left hand. This melodic note is of course held by means of the pedal; and the triplet on beat three must not be interrupted in its easy flow; this also occurs in two or three other places in this section.

At the re-entry of the subject, twelve measures after B, a new effect is obtained by doubling the melody in the top note of each triplet, and of this upper octave a feature should be made. It is somewhat similar to a melody being played by the clarinet in the orchestra, and on repetition, being joined by the flute playing an octave higher, thus enriching the tone. Coming to the *Poco piu Mosso* (C) it will be seen that almost the whole of this section down to (D) is a repetition of the rhythmical pattern of the first two measures. This

therefore makes a very interesting study for obtaining variety of color and feeling, without which the repeated similarity of outline will engender a monotony which will not be saved by the fact that the first twelve measures are marked *p* and the next eight measures *mf*. This is a matter which should not be left to chance, but should be studied in detail.

At the *Lento* (D), the chords should be well spread, fully sustained with the pedal, and a quasi-organ effect aimed at. Again here, this being a four-measure pattern six times repeated, variety must be obtained. For instance, commencing *p*, a gradual increase in the volume of tone might be made up to the fourth four measure repetition, and then with a gradual *diminuendo*, conclude the section quite *pp* two measures before E. The section commencing at E down to the re-entry of the subject should be very freely treated, keeping however a strong sense of rhythmical proportion. The recapitulation which follows hardly requires further remark, if the general principles, as enunciated above in reference to the opening section, be carefully thought out and applied.

## Sparks from the Musical Anvil

### Flashes From Active Musical Minds

"Perhaps the most important thing of all is to acquire the habit of listening to your own playing."

—GERTRUDE PEPPERCORN.

"The 'small town' program is absurd. There are no small town audiences in the United States. Programs should be built for people, not places."

—FRIEDA HEMPEL.

"Music is an actual spiritual need that will be satisfied in one way or another by every individual. Lack of understanding of the high importance of good music is the explanation of its apparent neglect in so many places."

—HANS HESS.

"A creator creates without being aware of the movement which his creation will cause. This movement will come about spontaneously, apart from the composer's intentions; and, to his surprise, it is not he who 'organizes' it."

—FERRUCCIO BUSONI.

"It isn't the American dollars alone that call foreign musicians to these shores. It is the realization that in America is that spirit of 'absorption' of good music, the willingness to listen, learn and make it a part of each individual's everyday life."

—OSSIP GABRILOWITSCH.

"The pupil is a sensitive reflector of what the teacher thinks he can or cannot do. If the teacher is waiting with bated breath and a sarcastic remark at the tip of the tongue for the same mistake to occur again, likely as not it will occur. This time it is not the pupil's fault. It is the fault of the teacher!"

—A. OLAF ANDERSON.

"What is the way to win success in the musical world? Whatever you do, keep faith with your audience. Every good effort counts; practice, study, personal behavior and so forth; but no one ever made any permanent success who did not keep faith with his audience. This means that one must always play as well as it is in one to do."

—YOLANDO MERO.

"The pianist whose ability begins and ends with the piano alone is overlooking many opportunities to broaden his art. I do not imply that one should take up five or six instruments for the sake of versatility. It is hard enough to master one. Nevertheless, the pianist will find the study of another instrument—particularly the violin—to be decidedly helpful in many ways."

—HAROLD BAUER.

## Preparing for a Recital

By Dr. Annie W. Patterson

MANY students, as well as executive artists are from time to time with the necessity of preparing one number or a series for public performance. It is a much more exacting matter than the daily routine of practice. Special effort has to be made to do everything, as the saying is, "in apple-pie order."

The professional musician naturally aims at perfection; absolute accuracy in delivery and technique is, however, seldom really attained, even by the distinguished performers. One can, nevertheless, aim at being as near high-water mark as possible. To reach the best of which one is individually capable is the real problem. Possibly it can only be solved by the individuals themselves. But a few practical suggestions regarding "method" in preliminaries may help the artist.

Excessive practice is as much to be avoided as the other extreme. Whether the work to be prepared consists of one or several numbers, time for study of the work should be so proportioned that rest-periods come between; otherwise the nervous energy of the artist suffers. Let us assume that a pianist has a full program before him, with which he is fairly, but not means completely familiar. Some will make the places strong in shorter time than others; some will memorize more easily and rapidly than others.

If we take an average executant under such circumstances, three to six weeks might be given more or less fully to steady "polishing." First, the daily hours devoted to practice need to be fixed and rigidly adhered to, save in the case of illness. No attractive future outside these times, or likely to encroach upon them, should be considered. A good deal of self-denial is required in all this; but the diurnal drill should not be saved in cases of dire necessity. The actual number of hours for daily practice will always remain a debatable subject; some need more than others, for obvious reasons. A week's progress at three hours daily will show if this is too little; in view of a public appearance it can scarcely be too much.

Having settled on, and, if possible, made sure of much uninterrupted time daily at the keyboard, comes the question of dividing that time to the advantage. Nearly all earnest musicians agree to a certain amount of "drill"—in way of exercise-work essential for the well-being of the fingers and wrists. The chosen repertoire sometimes may be found to imply this, and that would be a time-saving.

Let us assume that two classical, two "romantic" and two more "modern" groups (or pieces) are prepared. Temperamental ability may demand attention to one class of music than another.

Once more, we can lay down no hard or fast rule. The best plan is, at the start of the preparation period, carefully to go over every item on the list, and to note of pieces, or passages, that will need special attention. The very best executants are not ashamed of plodding over "cranky" measures hundreds of times if necessary. Let this be a lesson to the novice. He has discovered the weak places, grudge no care in them, strengthen them. This is one of the secrets of success of the great virtuosi. They have thought it well worthwhile to take "infinite pains" with the shaky portions of their chosen pieces, knowing that the more plodding bits will take care of themselves.

A few final hints must be summarized. Do not get excited or worried as the day of performance nears. Rather do the bulk of practice well in advance so that you can take it easily as the ordeal approaches for then nerves and health must be equal to any every strain put upon them. In between whiles, omit to take daily walking exercise, if available. Too, that your diet is simple and wholesome; things go to build up the expert artist in all lines of life. Above, all, do not attempt anything that you cannot do very well. But "what's worth doing is worth doing well."

## THE ETUDE Music Memory Contest

Last May "The Etude" presented on this page a "Music Memory Contest" which pleased so many of our friends that in response to their demand we shall make this a regular monthly feature of "The Etude." The contest for September will be found in the back pages of this issue.



## RÊVE ANGÉLIQUE

KAMENNOI-OSTROW

SEPTEMBER 1925

Page 625

Master Lesson on this piece, by Katherine Goodson, will be found on another page of this issue.

A. RUBINSTEIN, Op. 10, No. 22

Andante M.M.  $\text{♩} = 69$ 

The musical score for "Rêve Angélique" is written for piano. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Andante" with a metronome marking of 69 quarter notes per minute. The dynamic is marked "p" (piano). The score consists of a single melodic line with a complex, flowing accompaniment. The piece is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include "p" (piano) and "p" (piano) with a dashed line. The score includes repeat signs and a key signature change to F major (two flats) in the final section. The piece ends with a double bar line and a key signature change back to G major.



Un poco più mosso M.M. ♩ = 96



*stringendo*

The first system of the musical score consists of two staves. The upper staff begins with a *stringendo* marking and contains a series of eighth-note chords. The lower staff features a melodic line with eighth notes and a *ritard.* marking. Above the upper staff, there are fingerings: 1 2 4 and 1. The system concludes with a double bar line and a repeat sign.

**Tempo I.**

The second system of the musical score is marked **Tempo I.** and contains two staves. The upper staff begins with a *p* (piano) dynamic marking and features a series of eighth-note chords. The lower staff contains a melodic line with eighth notes and a *cresc.* (crescendo) marking. The system concludes with a double bar line and a repeat sign. The final measure of the system is marked *mf* (mezzo-forte).



This musical score consists of five systems of piano music. The first system includes fingerings (1-5, 2-4, 3-5, 4-6, 5-7) and a dynamic marking of *p*. The second system continues with similar fingerings. The third system begins with a *p* dynamic and includes a *Più mosso* tempo change. The fourth system features a *ritard* (ritardando) and a *Lento* tempo change, with dynamics *p* and *ppp*. The fifth system concludes with a *ppp* dynamic and a final flourish.

## RAINBOW DANCE

To be played in a light and delicate manner, with some freedom of tempo. Grade 2½.

CARL WILHELM KERN, Op. 3

Moderato M.M. ♩ = 144

The score for 'Rainbow Dance' is divided into three systems. The first system is marked *Moderato M.M. ♩ = 144* and *p*, with a *cresc.* (crescendo) marking. The second system is marked *a tempo* and includes a *dim.* (diminuendo) marking and a *Fine* ending. The third system is marked *Più animato* and *mf*, with a *cresc. e rit.* (crescendo and ritardando) marking and a *a tempo* marking. The piece concludes with a *rit. molto* (ritardando molto) and a *p* dynamic.



## LITTLE SWEETHEART

A song without words, based upon a single theme. This *must* be sung out clearly in the various registers, especially where it is transferred to the left hand. Grade 4.

Longingly

ARCHIE A. MUMMA

*p* *f* *mp* *anim.* *f* *mp* *rit.* *commingdously* *p* *mp* *in time* *rit.* *p* *f* *rit.* *mp* *slightly faster* *slower pp* *mp* *rit.* *pp slower* *ritard.*



## DANCE OF THE SUNFLOWERS

SECONDO

P.B.STOR

In the tempo of a modern gavotte, with a jaunty swing.

Moderato M.M. = 108

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of seven systems of staves. The first system begins with a piano (*p*) dynamic, followed by a forte (*f*) section, and then returns to piano (*p*). The second system features a mezzo-forte (*mf*) section. The third system starts with a forte (*f*) section. The fourth system includes a 'Fine' marking and a mezzo-forte (*mf*) section. The fifth system continues with a mezzo-forte (*mf*) section. The sixth system features a forte (*f*) section. The seventh system concludes with a mezzo-forte (*mf*) section and a 'D.C.' (Da Capo) marking. The score includes various musical notations such as notes, rests, beams, and dynamic markings.



## DANCE OF THE SUNFLOWERS

Moderato M.M. ♩ = 108

PRIMO

P. B. STORY

8

*p*

8

*p*

8

*mf*

28

*mf*

*f*

*mf*

*Fine*

*mf*

*mf*

*D.C.*



## MARCH OF THE MASTER SINGERS

from "DIE MEISTERSINGER"

## SECONDO

R. WAG

Comprising a portion of the *overture* and introducing the celebrated *choral*.

Maestoso M.M. ♩ = 108

*ff marcato*

*ff smp.*

*molto mu*



# MARCH OF THE MASTER SINGERS

from "DIE MEISTERSINGER"

R. WAGNER

PRIMO

Maestoso M.M. ♩ = 108

*ff marcato*

*ff sempre*

*molto marcato*



## STOLEN KISSES

WALTER RO

Good alike for dancing, drawing-room or teaching. One of Mr. Rolfe's best waltzes. Grade 8½.

Tempo di Valse M.M. 68

Allegro scherzando

The musical score is written for piano and violin. The piano part is in 3/4 time, and the violin part is in 3/4 time. The score is divided into several systems, each with a key signature of one flat (B-flat) and a common time signature of 3/4. The tempo is marked 'Allegro scherzando' and 'Tempo di Valse M.M. 68'. The score includes various dynamics such as *f* (forte), *cresc.* (crescendo), *ff* (fortissimo), *rall. e dim.* (rallentando and diminuendo), *mp* (mezzo-piano), *decre.* (decrescendo), *mf* (mezzo-forte), and *più ff* (more fortissimo). The score also includes fingerings and bowings for the violin part. The piece concludes with a final cadence.

*f* *cresc.* *ff* *rall. e dim.* *mp*

*cresc.* *f* *decre.*

*mp*

*cresc.* *decre.* *mf*

*cresc.* *f* *ff*

*più ff* *più rit. e dim.*

*cresc.*



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*The Sign of Musical Prestige*

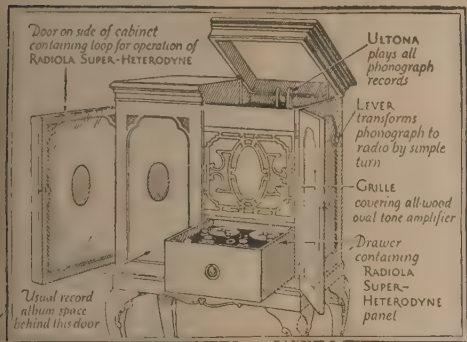
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The Sign of Musical Prestige

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*Animato*

*f*

*dim.*

*D.S. 8*

## HEART'S DELIGHT

FREDERICK KEATS

tuneful, drawing-room style. Grade 3.

Moderato M. M. ♩ = 108

*mf*

*rall.*

*atempo*

*rit.*

*Trio*

*a tempo*

*rall. Fine*

*mp*

*cresc.*

*Fine of Trio*

*Più mosso*

*f*

*energico*

*meno mosso*

*a tempo*

*rit.*

*a tempo*

*l.h.*

*D.C. 8\**

*Trio*

\* From here go back to *Trio* and play to *Fine*, then go back to the beginning  
 Copyright 1924 by Theo. Presser Co. and play to *Fine*.

British Copyright secured



## FRILLS AND LACES

FRANK H. GR

A modern gavotte, very dainty and graceful; suitable for aesthetic dancing. Grade 3½

Tempo di Gavotte M.M. ♩ = 108

Poco rubato

*mf*

*mp sempre staccato*

*rall.*

*a tempo*

*Più mosso*

*rall.*

*Fine*

*mf*

*Con calore*

**TRIO**

*rall.*

*a tempo*

*D.S.*

*rall.*

*D.S.*



One of Mr. Williams' likeable teaching pieces. Give the proper rippling quality to the arpeggios. Grade 4.

## IN THE BOAT

FREDERICK A. WILLIAMS

In moderate time M.M. ♩ = 63

The musical score for "In the Boat" is written for piano in 6/8 time. It begins with a piano (*p*) dynamic and features a steady bass line of eighth notes. The right hand plays arpeggiated chords, with some measures marked with accents. The score includes dynamic markings such as *p*, *f*, and *pp*, as well as performance instructions like "First time only" and "Last time only". The piece concludes with a "Fine" marking and a "D.C." (Da Capo) instruction.



For Mr. Victor Biart's interesting article concerning this music, see another page of this issue.

# TWO THEMES

from "SCHEHERAZADE"  
SYMPHONIC SUITE

M. RIMSKY-KORSAKOV

## The Story of Prince Kalender

Oriental Dance

Andantino M.M. ♩ = 108

*p*

*a tempo (più mosso)*

*ten. rit. assai*

*p* *grazioso*

*poco più f*

*f accel.*

*f rit.*

*ff*

## The Young Prince and the Young Princess

Arabian Songs

Andantino, quasi Allegretto M.M. ♩ = 54

*p*

*pp5*



First system of the musical score for "Laughing Breezes". It consists of two staves, treble and bass clef, in G major. The music features rapid triplets and various dynamic markings: *poco cresc.*, *mf*, *dim.*, *p*, and *dolce*. Fingering numbers (1-5) are indicated above and below notes.

A very useful finger study, for cultivating evenness in rapid triplets. Grade 3½.

## LAUGHING BREEZES

PAUL DU VAL

Allegretto e capriccioso M. M. ♩ = 72

Second system of the musical score for "Laughing Breezes". It continues the piece with two staves. The music is characterized by rapid triplets and includes dynamic markings such as *mf*, *rall.*, *mf a tempo*, *cresc.*, *f*, *p*, and *mf*. Fingering numbers are provided for many of the notes.



Page 644  
SEPTEMBER 1926

*mf a tempo*

*brillante*

*f*

*rall.*

# POLISH PEASANT DANCE

In characteristic vein. The rhythm ( $\frac{1}{2}$  or  $\frac{3}{4}$ ) must be observed carefully. Do not let it relapse into this:  $\frac{3}{4}$ , or this  $\frac{3}{4}$ . Grade 2 $\frac{1}{2}$

**Moderato con spirito** M.M. ♩ = 126

MONTAGUE EWIN

This image shows a page of musical notation for a piano piece. It consists of four systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The tempo and mood are indicated at the top as 'Moderato con spirito' with a metronome marking of M.M. ♩ = 126. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings like 'mf' (mezzo-forte) and 'fz' (forzando). There are also fingerings indicated by numbers 1 through 5 above the notes. The paper is aged and slightly discolored.



The musical score is presented in a single system with multiple staves. The notation is complex, featuring a variety of note values, rests, and accidentals. The piece is characterized by its polyphonic texture, with multiple voices often playing the same melody in different octaves or with different rhythmic patterns. The score includes several dynamic markings, including *fz*, *fz Fine*, *p*, *f*, and *ff*. The piece concludes with a *D.S. al Fine* instruction.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000



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# VALESE LENTE

HENRY TOLHURST

in true violin style, requiring smooth and steady bowing throughout.

Andante M.M. ♩ = 72

Tempo di Valse lente M.M. ♩ = 144

Musical score for Violin and Piano. The score is written in 3/4 time and consists of 14 staves. The key signature is one flat (B-flat). The tempo is Andante (M.M. ♩ = 72) for the first half and Tempo di Valse lente (M.M. ♩ = 144) for the second half. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, mf, ten.). It also features performance instructions like 'poco rit.', 'a tempo', 'Fine', and 'D.S. al Fine'. The score is divided into two main sections by a double bar line. The first section is marked 'Andante' and the second section is marked 'Tempo di Valse lente'. The score ends with a double bar line and the instruction 'D.S. al Fine'.



## I HEARD THE VOICE OF JESUS SAY

H. BONAR

SACRED SONG

J. CHRISTOPHER MAR

Andante religioso

*p* I heard the voice of Je-sus say,

Come up - to Me and rest; Lay down, thou wea-ry one, lay down Thy head up-on My breast...

*mf* *cresc.* *p*

I came to Je - sus as I was, Wea - ry and worn and sad; I found in Him a

*mf* *dim.* *p* *f*

rest-ing-place, And He has made me glad. I found in Him a rest-ing-place, And He has made me glad...

*ff* *rit.* *a tempo*

*mp* *Più animato*

I heard the voice of Je - sus say, Be-hold I free - ly

*p* *rit.* *mp* *rit.* *a tempo*

give The liv-ing wa - ter; thirst - y one, Stoop down and drink, and

*p*



ive. I came to Je - sus, and I drank Of that life - giv-ing

stream; My thirst was quench'd, my soul re - vived, And now I live in Him. My

thirst was quench'd, my soul re - vived, and now I live in Him, and now I live in Him.

I heard the voice of Je - sus say, I am this dark world's light; Look unto me, thy morn shall rise, And

all thy day be bright. I looked to Je - sus, and I found in Him my Star, my Sun; And in that light of

life I'll walk, Till trav'ling days are done. And in that light of life I'll walk, Till trav'ling days are done.

*mp* *f* *cresc.* *ff* *rit.* *rit. molto* *mp* *p* *cresc.* *rit.* *p* *cresc.* *mp* *poco animato* *cresc.* *f* *mp* *cresc.* *f* *ff* *rit.* *p* *cresc. f* *rit.*



# THINKIN' OF YOU

ADOLIN VRIERE

RICHARD KOUNT

Moderato

*mp*

1. Feel-in' kind o'  
2. Time's a pass-in'

lone - some, Wond'r in' what to do, Just to keep from grow - in'  
by me, Day on day a - new, Folks seem kind o' wor - ried

Wear - y through and through; Don't know what's the mat - ter, Wish I on - ly knew;  
What I'm com - in' to; Kind o' feel I'll keep on Do - in' what I do;

On - ly pleas - ure seems to be A think - in' of of you. you.  
Just keep on a - sit - tin' roun', An' think - in' of of

1st Verse 2nd Verse

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# THE ROBIN'S CALL

TYRONE KING

CECIL OSIK ELLI

Moderato con moto

Molto espress

Out in the morn, I

Out in the morn, I

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hear a rob-in call - ing, Time has not worn the charm from rob - in's song — Each ten - der note is

*poco rall.* *rall. e dim.*

fall - ing. With-in my heart, and call - ing, "I love you?" the bur-den of his song, "I love you?"

**Lento con espress**

'Tis love and A-pril show-ers That paint the May-time flow - ers, Love and the morn - ing sun - shine

*poco accel.*

Blend in the rob - in's song; Tho' love be touched by sor - row, Still on a bright to -

*poco cresc.*

mor row Rob-in will sing, and joy will ring Thru all the world a - gain;

**Lento con espress**

*f* *p* *pp*

No cloud can hide the sun- shine, When rob - in sings his song a - gain.



## EMMAUS

J. FRANK FRYSGINGER

Emmaus, the village, eight miles from Jerusalem, mentioned in St. Luke, XXIV, 13. A strongly devotional melody, introducing *chimes* and *harp* effects.

Andantino M.M. ♩ = 54

Ch. Clarinet Sw. to Ch.

MANUAL

Chimes

Sw. Flute 8 with trem. (Box closed)

PEDAL

Ped. Bourdon 16' Sw. to Ped.

\* Play the broken chords rather more deliberately than usual (in the style of a harp), releasing each key as struck, but sustaining the melody tones through.

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*Louis Quinze*

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**W**HAT IS known as taste is, after all, but the instinctive power to select things that are beautiful. A genius, having conceived an idea of the beautiful, cannot rest until he has found the means of expressing it in the way most natural to him. One by one he overcomes the difficulties of expressing his idea, and thus subconsciously, acquires the "technic" of his art. By initiating others into the mysteries connected with its acquirement, he now creates what is known as a "school."

In Italy, schools of singing were in existence as early as the seventeenth century; the aim of such was to train the pupil, by assiduous practice, to acquire the necessary skill for perfecting his art. Later on we shall read Bontempi's interesting account of the students' studies in singing at a school in Rome, about the year 1624. Through constant practice under the eye of the master, and by assisting in the performance of his works, these students finally became masters themselves.

The quaint, and often blunt style of teaching in those days, doubtless added emphasis to their remarks. We, in the present day, may feel well encouraged on finding that our own studies are based on similar lines. Possibly it may also strike us that a similar severe study would be of equal advantage nowadays, as it was in the olden times.

The substance contained in our Part I will have afforded a clear exposition of some matters which we found the old masters either did not clearly explain, or a knowledge of which they assumed that the student already possessed, viz.: the simple details connected with the control of the breath; of the tone spaces in the mouth; and the unconscious action of the parts connected with the tuning and expression.

#### Underlying Truths

**B**Y THE explanation of these fundamentals we shall the sooner recognize the underlying truths in the maxims to which we are about to refer. We shall also realize that in these teachings we have an embodiment of practically everything concerning the art of singing.

Giulio Caccini, born at Rome, 1558, later living in Florence as composer and singer, wrote as follows:—

"Many evils arise from the fact that the performer has not made himself quite master of that which he wishes to sing. This art admits of no mediocrity, and the more delightful the qualities we may find in it, the more must we bestir ourselves to bring them out with enthusiasm and love.

"I maintain that the first and most important foundation is, how to start the voice in every register. Not only that the intonation be faultless, neither too high nor too low, but that thereby the quality of the tone be preserved." [This surely means that the freedom of the throat, so necessary to unerring tuning, causes also the quality in the tone.]

De Bacily, born in 1625, in Normandy, choirmaster and teacher of singing. The most important of his works on the art of singing is "Curious Remarks on the Art of Singing Well."

In this he says: "Hearing is a special gift. There are many kinds of hearing, and these are seldom united in the same person. It is this endowment alone which leads to accurate singing. In order to become a good singer, three very different gifts of nature are requisite: viz. voice, ability, and ear or intelligence—advantages which the ignorant do not rightly discern, in that they attribute all merit to the voice alone. The most absurd question in the world is: 'How long does it take to learn the art?' That depends entirely upon talent and ear." [Singing requires not only a voice, but also rare judgment and a refined ear.]

Pietro Tosi, born 1650, at Bologna, died 1730, in London, was one of the most cele-

## The Singer's Etude

*Edited by Vocal Experts*

*It is the Ambition of THE ETUDE to Make This Voice Department  
"A Vocalist's Magazine Complete in Itself"*

### The Teaching of the Old Masters on Singing

*By the Eminent English Teacher of Singing*

**William Shakespeare**

[The following extracts are made from Mr. Shakespeare's latest book entitled, *Plain Words on Singing*—G. P. Putnam's Sons.]

brated singers of his time. He has recorded his experiences in a book called "Opinions of Singers," which gained a world-wide reputation.

He wrote: "The art of bringing out the voice consists in swelling the voice on one note quite gently in extreme softness, then gradually increasing to the extreme degree of strength, and afterwards, with the same skill, allowing it to go back from loud to soft.

#### Freedom and Dignity

**L**ET THE master be careful that the pupil, while singing, stands with freedom and dignity; so that he may give pleasure to his hearers by a pleasing demeanor.

"I have not eloquence enough to impress on the student strict watchfulness, to secure a correct sense of rhythm; for even among the best singers, there are few who do not occasionally disturb the time as if it did not matter, and either drag or hurry it.

"The master should remember that he who does not sing in strict time cannot possibly deserve the esteem of intelligent persons." ["Tempo rubato" was not much used at this early period.]

"He who does not strive with all diligence to attain the highest place in his profession soon begins to descend to the second, and gradually becomes satisfied with the lowest place.

"Singing demands such close application, that when one can no longer practice with the voice one must study in thought.

"The most celebrated singer in the world must still always study. Indeed just as much to retain his fame, as he did to acquire it.

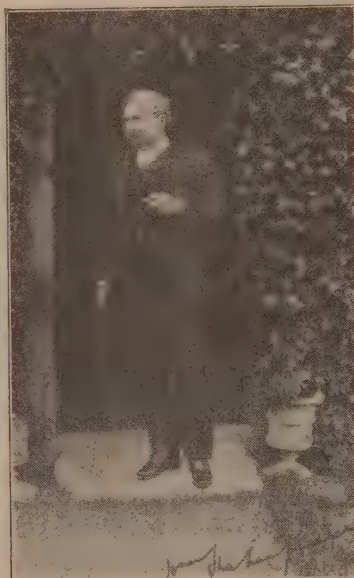
"The voice should be cultivated by a correct performance of exercises in agility. Then it will be at the command of the singer on all occasions. When a beginner has long practiced pure intonation, sustained notes, trills, phrases, and well expressed recitative, and considers that the master cannot be always beside him, then he should recognize that the best singer in the world must ever be his own pupil, and his own master.

"The master must be careful that his pupil's tones, when singing solfeggi, are produced purely. He who has no keen sense of hearing should not attempt either to teach or to sing; for the falseness of a voice which rises and falls like the ebb and flow of a stream, is altogether unbearable. If all those who give lessons in the rudiments of singing were able to show their pupils how to join their head voice with their medium voice, soprano voices would not be so rare as they are in these days." [Note the importance to sopranos and mezzo-sopranos of being able to join the head voice to the medium voice.]

"A young beginner in the art of singing should try, as often as possible, to hear the

most celebrated singers and also the best instrumentalists. For by observation of their execution he can derive more benefit than by any other instruction.

"One should sing the most refined works of the best composers, such being delightful incitements to become better acquainted with good music, and to accustom the ear



**WILLIAM SHAKESPEARE AT HIS  
ENGLISH HOME**

to that which is really beautiful. On the other hand, the master should accustom pupils to sing in the presence of such as have insight into music, so that his students gradually lose their timidity and gain confidence.

#### Higher Notes

**T**HROUGH the singing of solfeggi, the master endeavors to make the pupil gradually attain the higher notes. By this means, with practice, he acquires as wide a compass of notes as possible. He must, however, observe that the higher the notes are, the more softly must they be produced in order to avoid shrieking." [Here is another reference to the head voice.]

"Through want of experience, many masters compel their pupils to sustain long notes with forced chest voice. The result is that day by day the throat becomes more and more inflamed, and if the pupil's health does not suffer the voice is ruined." [Singing too high in the chest voice is a fatal error.]

Daniele Frederici, born in the seventeenth century, was master and director of music in Rostock, where his method of singing was published, entitled "Music—Clear, Correct, Intelligent Teaching of the Art of Singing."

In this we read: "Everyone who, to learn and practice music must, all things, have taste and love for it. must also take care that he modulate masters his voice well and skillfully, he understands how to use his breath. erly. Those who shout and shriek till are red as a turkey-cock, with the n as wide open as if they would thr haystack into it, let all the breath u are compelled to take a fresh breat every few notes—these are useless a gards music.

"Brightness of tone is particularly sary in singing." [Insignificant, veiled tones are of no value.]

Matheson, born 1681. Singer and poser and a friend of Handel:

"The human glottis is unique. It is the noblest, most delightful, most perfect, accurate instrument. Indeed, it is said to be the only accurate instrument amongst the great number of sound-producing mechanisms."

Agricola, born 1720, pupil of Sebastian Bach, says:

"Many singers in springing from one to another, before reaching the higher cause several others to be heard: the result described as 'cercare la nota' seeking for the note, or scooping up. This is a deplorable habit." [To up to the notes is a shocking habit.]

Johannes Adam Hiller, born 1726, a singer, showed as a child a remarkable gift for music. He was the best singer of his time. In 1774 he published "How to Teach Refined Singing."

#### Force Nothing

**T**HE FOLLOWING rule cannot be sufficiently recommended. In singing to sing we must force nothing. Nature; only gradually, and with the full and persevering diligence, obtain everything we can from her. By this a faulty intonation may be made pure, compass of the voice can be increased all at once, in one day, but gradually, should sing at first only in a limited pass of the voice within which we can reduce the notes with ease, clearness, purity, even if it should be only sixteen notes. Week by week, or better month by month, we should add on in the higher and one note in the lower of the voice, being then assured that than a year we shall have under our control almost more than we need." [The voice slowly up and down, with tone and faultless intonation.]

"There are two branches of his art: the singer must so entirely master the become a second nature to him. He (1) imperceptibly and rapidly fill the throat with breath, and (2) be able to let again sparingly and yet with the full of the voice. This demands special which the singer can do best with a sustained sound on one note, at the time making a crescendo, or singing in a manner a prolonged scale of notes. [Conquer the art of swelling and diminishing on one note and on several notes.]

"Well-spoken is half sung," is a maxim which should be inscribed on the front of every school of singing. Good singing requires that each note should join the other so perfectly and delicately that the slightest pause between them is noticeable, thus all should appear to be on a sustained single breath. He who does not how to join, knows not how to sing.

"The essence of the so-called legato, the joining of the notes, consists in being no gap or pause in passing from one note to another, and no unpleasant jerking or dragging through smaller intervals. A beginner should sing an exercise first with only two slow notes, next three, then with four. He must guard against any break in the joined notes. Each succeeding note must follow



and firmly as not to scoop, or show the intermediary sounds. This, too, only on one syllable, or on one vowel, several. Also not only in scale passages but in wider intervals upwards and downwards."

Young singers, both men and women, especially those having chest voice, cannot be trained too strongly against the danger of wishing to force the extreme notes of the registers; for thereby they may easily ruin their voices. One small note in the lower part of any register is worth more than two in the upper."

To excite astonishment is not such a good aim as to touch the heart, and to give pleasure." [Never force the voice so as to excite astonishment; never louder than the natural expression of the mouth and upper lip.]

#### Practice in Lower Key

It is advisable that a singer who has to sing an aria which lies very much in the higher notes, should practice this in a key one, or even a third lower. This helps the singer that his voice may not be overstrained in the higher registers, and become hoarse.

Example does almost more than instruction, for it excites emulation, increases the desire to learn, and leads the beginner by a short cut to the point at which he can arrive only slowly by means of a lesson. The singer must be accustomed in due time to think for himself and search out for himself. Thus the treasures of the art will gradually be revealed to him."

John Micksch, born in 1765, in Bohemia, settled in Dresden. There he became acquainted with Caselli (a pupil of Cechi), through whom he learned the method of singing:

Any people are able to sing twelve or fifteen notes without any movement whatever. Others, however, cannot keep their mouth and tongue still, during the changes of note or register." [In scale passages the head must not move, neither the tongue, nor the jaw.]

The first study in training the voice is of using the breath sparingly. In execution a singer must never become exhausted, but must always keep some reserve in reserve." [End every phrase with the still in reserve.]

The breath of a singer may be compared with the bow of the violinist. Until the singer has learnt how to use his breath at the (as the violinist with his bow) well from the softest piano to the loudest forte, and again diminish and die the sound into a thousand parts, pressing and letting it sway, he cannot say he masters of his breath. Again, through singing, loud singing first becomes useful.

#### Notes Drawn Out

Each note must be drawn out, never cut out. The breath must be taken so slowly that one may produce with the breath (or stream of air), a sound which gradually swells to the loudest note and then dies away.

The following is an exercise for the throat. Breathe against a pane of glass. First, before the breath acquires the proper thinness, the air will rush out and produce a dimness on the glass, the size of a dinner plate. With practice this dimness gradually becomes, however, as small as the palm of the hand. Then try to sing softly, so that the same may be soft, but gradually get louder and louder.

In order to produce a clear 'A,' one should show at least six upper teeth." [For middle and head notes, the face should show a wistful smile.]

One is the stuff and material of all song. It has as much variety as the human countenance. The singer must work his tone as a baker does his dough, so as to give the needful character or feeling to every expression.

One production depends chiefly upon

the form of the mouth and lips and the position of the tongue. If the mouth is not properly opened, and if the lips cover the teeth too much, the sound remains in the mouth. If the head is thrust forward and upward, or if the lower part of the mouth is rigidly drawn down, not only does the tone suffer, but the flexibility of the voice is lost, because the free movement of the larynx is disturbed." [Much depends on the natural expression of the mouth and upper lip.]

"The more softly the breath through the open throat strikes the hard palate near the upper teeth, and is kept in that position throughout a phrase, as if resting there; so much the more, through daily practice, the tones of the voice will become more sonorous and richer in tone. [for medium and head voice?] "In order to prepare the attack, the singer may send out the breath, without singing, forward against the hard palate, until he can form a fine stream of air, upon which the note when sung may be sustained in the proper place of striking. Even in speech one should accustom oneself to pronounce the words forward in the mouth." [This describes admirably the natural expression of the face during the singing or talking in the medium and head registers.]

#### Uniting the Registers

"I maintain that the joining of the registers can only be attained through the repose of the mouth, tongue and throat whilst singing. The slightest movement of either of these three organs disturbs the imperceptible joining of the registers. The tongue presents the greatest difficulty.

"It is not permissible that, when practicing singing, the student should produce one single note or more with a louder attack than the other notes. In legato singing no outburst of the breath must be noticed when joining the notes. All must be joined smoothly—the vowel 'Eh' helps to produce this." [The notes of a phrase should be equal in force and quality. When a sudden bump is heard it is the result of the breath control being upset.]

Manstein published, 1845, "History of Song:"

"It does not matter how much, but how we sing. One must give up the idea of producing a great singer in the course of a year. A mechanic is given three or four years to learn, and an artist is supposed to be ready in a month." [How we sing, really depends on "how we breathe." With the violinist, "the management of the bow"; with the pianist, a mastery over the "art of touch."]

"In the morning, one must begin with only the middle notes which are easily produced; after half an hour's practice, the lower, and finally the highest.

"It must be remembered that by practice all art becomes second nature after long continued study; so that the experienced artist thinks, not of the manner and the means of execution, but devotes himself entirely to expression without fear of singing wrongly!

#### Spinning the Tone

"As the spinner draws the thread from the flax, so should the singer draw the tone out of his workshop. He should not thrust, pull or tear it out. The disregard and neglect of this precept will prevent forever the attainment of a beautiful tone, notwithstanding all his studies." [The breath, when rightly controlled, seems drawn towards one rather than slipping out.]

"The aim of the performer should be to touch the innermost soul." [Sing with the heart—with a warm heart, but with a cool head.]

"An efficacious method of voice training consists in the singer practicing at first softly, then with half and moderate voice; and at last through various degrees, with quite strong voice, in order



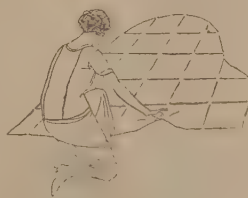
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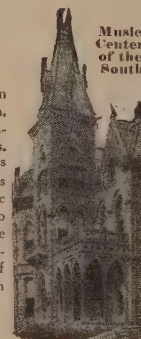
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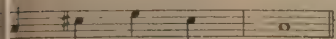
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may learn to measure his strength. degrees of strength in the human being innumerable, the more one knows how to master them, the more will be able to touch the soul of his audience.

By Lind, the celebrated singer, born in a letter to a pupil writes: "Before a note is sounded, the throat must be mentally prepared with a right use of the register in which the note lies, whether high or low. Hence there is a certain sign, and when once a singer has there one must leap lightly to the others, upwards or downwards, so that the break is then noticeable between the notes, and the phrase receives its full effect without interruption.

For example, the middle notes A, C#, and E must be so joined that they form a



happens through singing smoothly and accented simultaneously, if I may so say myself, and this is above all things impossible to explain in words. I often spoken to you about it, how I have given you examples. It depends on the flexibility of the larynx, and on the practiced." [Another way of expressing the freedom and unconsciousness of the throat.]

The Manual used at the Paris Conservatoire, we find:

The singer should read the poets. Poetry and romance will kindle his imagination. This is necessary in order to express poetic passion, to represent the character and thoughts of the persons of whom the drama and fiction speak, which personages should simulate."

#### I. Comments on the Foregoing

Make no apology for repeating a few things which seem to state in short the words of the old masters:

In order to make a good singer, three different gifts of nature are required: voice, ability, and ear or intelligence. 'It does not matter how much you sing,' 'How long does it take to learn the art? That depends upon talent and ear.' One must give the idea of producing a great singer in the course of a year.

There are two branches of his art that the singer must so entirely master that they become second nature to him. First, must imperceptibly and rapidly fill the throat with breath, and secondly, be able to let it out again sparingly, yet with the force of his voice. In expiration, a singer must never become breathless, but must keep some breath in reserve.

The note must be drawn out, not let out. The breath must be taken so that one may produce with the breath a sound that gradually swells to the loudest note and dies away."

In other words, first get the note rightly placed and then add force to it. Indeed, all the notes at first rather softly, then gradually louder, for "through singing does loud singing first become beautiful": "win every high note in ease."

One is the stuff or material of all music. It has as much variety as the human tenor."

The description of the tone being produced, as the thread is drawn and spun on the ball of flax, gives an admirable picture of the tones of the voice, being in quality and unbroken. Equally, it describes the sensation of the breath balanced steadily towards one—not let out or coughed out.

In simple conclusion is this:

There is a looseness down in the throat and the tongue, experienced sometimes in the most natural talking. The re-

sult of this freedom of the throat-space is that the instant the breath presses over so lightly, a full sound is heard. This fullness is the *tone*, and when the sound of the voice is prolonged, it is said to be sustained.

By this the good note reveals itself. The restraint over the breath is, however, very tiring to the body, but very loosening at the throat. It brings about, as it were, a sensation of the throat dropping in, of the tone floating on the breath, and of the voice placed in unconscious ease as never before. We understand thus the idea of "No throat, no tongue, no jaw; smiling lip; eyes soft and natural."

#### III. A Roman Singing School

We shall all read with the greatest interest Angeloni Bontempi's description of the plan of studies at the Papal singing school at Rome about the year 1624, which indicates clearly the remarkable earnestness of purpose of all concerned. Singing in class the pupils practiced for one hour daily, intervals of special difficulty for the acquirement of richness of tone. A second hour they practiced the trill. For a third hour different rapid passages; and, finally, one in the cultivation of taste and expression. This was done in the presence of a professor, who saw that they sang before a looking-glass, in order to learn to avoid every kind of grimace or unpleasant movement of the muscles, were it wrinkling of the brow, winking of the eyelids, or distortion of the mouth. In the afternoon the pupils often went through the Porta Angelica, not far from Monte Mario, in order to sing against the echo; thus becoming acquainted with their own failings through listening to its answers. At other times they were either employed in the great performances in the churches, or were permitted to attend these, to enable them to hear the many great masters who flourished during the reign of Pope Urban the Eighth, 1624-1644. This course of studies may appear severe to us, yet we know that the singers of those times were able even in their old age to excite their hearers to admiration by their perfect technique, the richness and flexibility of their voices, and the vigor and duration of their breathing. The achievement of these results was undoubtedly assisted by the extreme caution exercised in the selection of the studies and songs used at the school of Rome which were always kept within the bounds of the most natural compass.

May what is here written not lead to such inquiries as:—

(1) What are the singing schools of the present day doing?

(2) Do they still maintain the same high principles?

(3) In our concerts and theaters, do we enjoy sounds of beauty which touch the soul; or are we not, at times, astounded and pained by notes unnaturally forced, frequently harsh, and even tremulous?

#### Gum at Lessons?

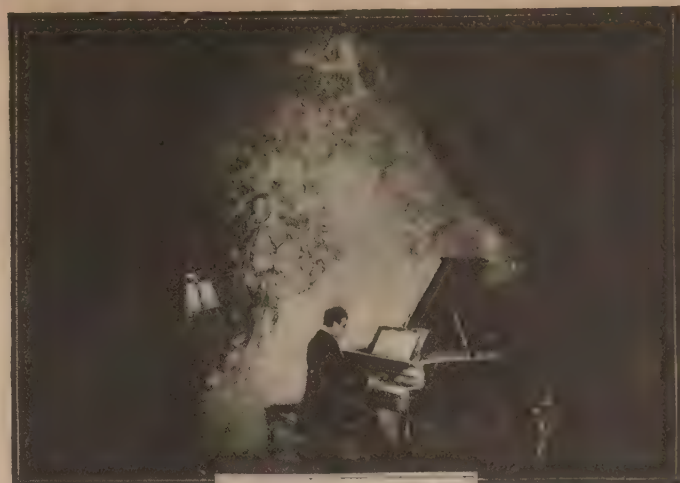
By Sarah Alvide Hanson

"Does that really hinder thinking?" asks a pupil.

Positively, yes! It distracts the attention; is not exactly courteous to the teacher. One could not call it a well-bred action at such a time, though it is probably permissible in the privacy of the boudoir.

Yes, I prefer pupils to dispense with gum at lessons—and they are usually nice about throwing it away at my request. Gum chewing makes pupils nervous. The Wrigley Wrigglers are a problem to many teachers of juveniles.

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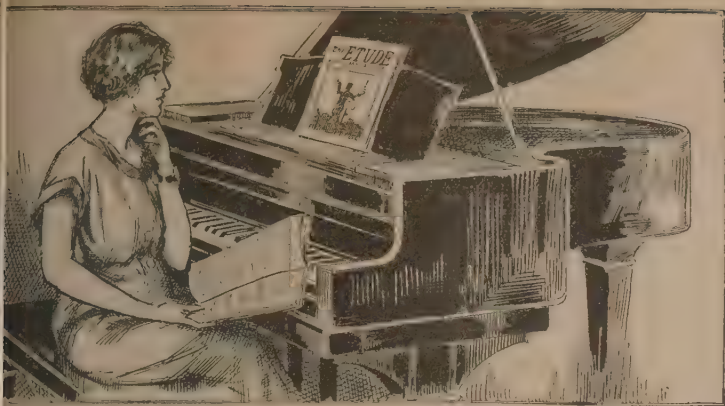
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## The Organist Goes Visiting

By W. Stanfield Cooper, Jr.

SOONER or later every organist is called upon to play an instrument with which he is not familiar. Even if he does not desire to do substitute work, the weddings of his friends make this call upon him, to say nothing of the audition that precedes the obtaining of a new position. The opportunity of familiarizing one's self with the instrument in such cases is scant, if not altogether impossible; and the man who can give the most creditable performance is the one whose musical ability is not hampered by his being unable to recognize quickly the possibilities, limitations, and peculiarities of a strange organ.

Each organ builder seems to foster distinct ideas and hobbies which he incorporates in his work. For example, there is one whose stop tablets are lifted, or the upper end pushed, to draw the stop—just the opposite of common practice. The writer had the opportunity of speaking with this builder and of asking him why he maintained this peculiarity. He replied that he was not the peculiar one, for did not the swell pedal move backward for a crescendo, and did not the crescendo pedal move the same way? Then why not the stop keys? The reason seems logical enough, but it does not help the organist who finds the desired *pianissimo* passage a blare of trumpets, or his *decrescendo* a popping-in of louder stops. While not so annoying or distracting as mechanical differences, varying ideas of pipe voicing can also cause discomfort. One finds that the *Salicional* can be anything between the *Acoline* and the realm of the *Gamba*.

### No Substitute for Practice

Of course there is no substitute for an opportunity to practice, and the visiting organist is indeed fortunate to be able to study a strange instrument before performing on it. But there is another element which greatly influences a man's adaptability and readiness to control the unfriendly organ—one that makes any possible practice more telling and at the same time is invaluable where circumstances prevent previous preparation. This is a knowledge of the mechanics and construction of the three different types of organs. Each of them is likely to present its own limitations and difficulties; and each has its own diseases and bad habits. With this knowledge there are fewer surprises, and difficulties can be anticipated and avoided. This might seem to be advice that is self-evident; but the writer recently was called upon to substitute, and, upon inquiring from the regular organist, was informed that the action was tracker. The instrument proved to be tubular-pneumatic. That organist has been doing very creditable work for his church for a number of years; but it is probable that his ignorance of the mechanics of the organ would make him slow and awkward on a strange bench.

The three types of action now in use are the tracker, the tubular-pneumatic, and the electric. The organist should first identify the type and he then will almost know what facilities he may expect upon studying the console. Usually it is not hard to distinguish between them, even with a very casual examination. In the tracker action the console is invariably a part of the organ case. The touch is inclined to be stiff, especially when manuals are coupled, and the stop knobs are likely to require a firm pull. Perhaps the greatest tell-tale, however, is the visible action of the keys when manuals are coupled, so that the keys of the swell lower as those of the great are played. This type of action is now found only in organs of very moderate size, and the organist can expect few interesting stops and a severe limitation in the couplers, there being usually only those of the

manuals to pedal and unison between manuals. Most of the older instruments will be found to be this type; and often they are not in good condition. Their action has been repaired and adjusted for many years until the pressure required to depress each key is noticeably different from that of the next one; and often the valves are not opened fully so that the pipes are under-blown and speak slowly. On the whole, however, the tracker-action organ is not tricky, and its markings are simple and lucid. The point to keep in mind is to handle things firmly. Press keys to their full depth; pull stops their full length.

### Tubular-Pneumatic Action

Briefly, the tubular-pneumatic action depends upon the sudden drop of air pressure in a tube, causing the collapse of a tiny bellows or "pneumatic" which in turn actuates the valve. Since both keys and stops have to move nothing except a small air control, the action is very light, and stop-tablets may be used instead of draw-knobs. Some of these organs retain knobs for speaking stops and use the tablets for the couplers. In such cases, of course the knobs move only a fraction of an inch and require only the touch of a finger. When a stop or coupler is drawn, or when keys are depressed, there is a characteristic "pflup" that bears witness to this type of action. The console, if not directly at the organ case, is seldom more than a few feet from it. Sometimes the builder has extended this distance, and in such cases the organist must be prepared for a drag in the action. Although the note will sound only a fraction of a second after the key is depressed the result can be very annoying, especially in rapid repetition of chords as found in many accompaniments.

The tubular-pneumatic action is the most tricky of all and can cause much discomfort and embarrassment. This is especially true in damp weather or when there has been a pronounced change in the temperature, particularly if the organ is near a door or window or against an outside wall. Perhaps the trickiest most noticeable to the audience, and therefore most embarrassing to the organist, is the sounding of pipes when they should not. It is good to know the whys and wherefores of such conditions; but here space permits only a few suggestions that will aid in avoiding the occurrence.

### Starting the Blower

Before starting the blower, be sure that all stops are closed, not neglecting the crescendo pedal or combination-pistons. This precaution will prevent agonizing groans as the pressure rises in the chests. Some notes might continue to sound persistently, especially if the organ has not been used for a few days, but in many cases just the striking of the key several times will prove sufficient to stop it. Move all the stops and couplers quickly and be very careful about making any changes during a part of the service where a possible sound from the organ might be most distracting and annoying. Before turning off the blower the stops again should all be closed. This not only reduces the probability of noise as the pressure goes down but also helps in avoiding it when the organ is again brought into use. With this type of action, com-

bination-pistons and pedals become possible. Generally it is a good rule to avoid using them unless it is known what to expect. Frequently a tubular instrument, well-mannered otherwise, will display temperament when these pistons are used.

However, despite these possible occurrences, the tubular-pneumatic organ will be found very light playing, pleasing, and interesting.

We now come to the electric action. Although not so much heralded electricity has worked the wonders in the organ that it has in other lines. There seems to be no limit to the possibilities both in tonal effects and convenience for the player.

The console can be placed any distance from the pipes; in fact it is often movable within a wide area. Little lights show when the pressure is up and also what combination-piston is in effect. The organist will recognize the electric instrument readily and he has reason to do so enthusiastically.

It is very dependable and seldom misbehaves. Since the keys and stop control have only to make contact between two copper tabs, the action can be as light as desired. Some builders have even gone so far as to make the required pressure adjustable.

### The Couplers

The only probable difficulty that the visiting organist will meet will be the difference in the facilities and equipment of different instruments. There is usually an array of couplers, combination-pistons and pedals, their position and action depending on the opinion of the builder. Often there is a tab by itself or among the couplers, innocent looking, and no more conspicuous than the others, marked "Sw. Unison" or "Gt. Unison." This should be drawn immediately; for, unless this is on, the organist will find that no stop will sound in its normal pitch. More than one good organist has approached an instrument and, after carefully selecting his stops, has been at a loss when there was no response to his playing.

Occasionally a note will not sound, due to the oxidation of the small contacts. However the striking of the key several times will be sufficient to clean this and bring the note into action. The same word of warning can be given on the combination pistons here as was on those of the tubular organ. While they are not tricky or liable to cause any noise, it is hard to know just what is coming. In some instruments the pistons actuate the stop keys; in others, each stop has a corresponding light which shows whether the stop is drawn or not. Of course in either of these cases the organist will be greatly helped in the use of the pistons. Other organs are arranged so that the organist can adjust the combinations drawn by the pistons at the bench, but this requires some knowledge of the instrument and may well be left alone the first time it is played upon.

So much for what may be expected generally from the different types of action. Let us now consider some positive suggestions. First the visitor should read all stop knobs and couplers carefully, making note of their location and thinking of the

sound or function of each as it is. Particular attention should be given to the couplers, as they always play a very important part in obtaining a smooth, dignified performance. If the same stop appears on more than one manual it can safely be assumed that there is but one set of pipes playable from each. Sometimes this will affect the result obtained and should be taken into consideration. Locate the swell pedal and move it several times in order to get the "feel" of it, at the same time distinguishing its location carefully from that of the crescendo pedal.

It is best to start out with a combination as near as possible to one with which he is thoroughly familiar. For example, on a two-manual organ, a "P" combination of the swell coupled with an "M. F." combination on the great, and with a soft coupler to the swell will be found useful, yet safe. The great is ready for solo work, and considerable expression is possible just with the use of the swell pedal and alternating the manuals. Familiarity is gained, excursions into other facilities of the instruments can be taken gradually but always with caution.

Perhaps these precautions and suggestions instill the idea that it is best for the organist to stay at home. But banish that thought! There are really few things that can compare, in interest or satisfaction, with meeting and playing on a new instrument, particularly if some success is possible before a public performance.

## The Organ in Oratorio

By H. C. Hamilton

THE matter of playing oratorio on the organ, especially the better parts of Handel's "Messiah," usually formed at the Easter and Christmas seasons, is an occasion on which one can hear some very fine organ playing, and, in reverse, the differences between a class orchestral accompaniment and the organ as a substitute, is too evident to any critic who needs further comment, other than to offer some suggestions which may be helpful.

A few months ago the writer attended a performance of the greater part of "Messiah," in one of the larger cities of Canada, and one which has made wonderful progress, musically, of late. The organ was numbered somewhere near two hundred and the work was rendered in one of the largest churches in the city. The organ was well known as a recitalist, and possessed a high degree of excellence in England. The magnificent instrument at his disposal, naturally, some very fine things were expected. But, with the exception of a few numbers, the organ work that night was a disappointment.

The introductory *Grave* and subsequent *Allegro* in the overture were too identical in tempo and registration; each more resembled a *Moderato*, and the tone was deadening in its monotony. In parts of the development section, the sixths were assigned to the right hand, the absence of legato was painfully evident. With a little care, and the exercise of imagination and taste, these things might have been largely avoided. The *Grave* would not have been made to appear as something trivial or unimportant, neither would the sprightly fugue have been taken on what may be well defined as "exercise sound." A few of the parts might have had to be sacrificed, to enable the left hand to assist in the singing of sixths; but it would have been worth it. An organist, even with all the resources before him, cannot expect to duplicate all the multiplicity of the orchestral score, but he will do well to



of what he must retain, and what sacrifice. *Pastoral Symphony* also was de- of better treatment. Here, as must recollect, the atmosphere is both in tempo and dynamics; bizarre or strident to be rigidly The pervading string tone, ally is heard muted, and subdued nd, produce a lulling effect im- to describe, but, once heard, never n. No musician ever dreams that iful, ethereal, and yet at the same // mass of tone can be duplicated rgan. But an organist can confine to the stops of decided string and especially remember to avoid booming bass.

**The String Tone**  
uality of string tone in the orches- stinct, and yet not at all unpleasant long continued, as a pedal-point, by os. (The double-basses verge ocly on a rough tone.) But a long d pedal note in the organ will tire much more quickly. In the pres- ance, and before the selection was the organist had held down for measures, what gave the impres- low C in the pedal, on a 32 foot t was not a loud sound, certainly, ing that unrelenting holding of the te the atmosphere became charged ibration that beat pitilessly on one's ns, till the longing for relief put thoughts to flight. As one knows, continued tone of this kind does not particularly noticeable if close to an, but a short distance away the f long sustained, grows exceedingly ant. Then, too, as its use did not ut the orchestral idea, it had noth- particularly to commend its use in selection.

extremes of pitch or color have es, of course, but not frequently. ight as well commend the use of the trombone as desirable throughout brilliant selection. But the only ef- a musical ear would be coarseness first degree. Such a stop may be ith fine effect in some cadences, or a finish is upon a unison; a thing h the organ betrays its weakness ticeably. However, this is a digres-

re lies the great work of musical on. Its true function is to arouse ster the spirit of enthusiasm and ation. To create this, a firm foun- is the proper and intelligent appre-

## Tschaikowsky's Adoration of Mozart

By Arthur Walsall  
musical director of the state pub- house of Soviet Russia has recently ed diaries of Tschaikowsky, ex- from which were printed in the *New Times*. An entry dated Sept. 20, 1887, curious. With child-like piety that the great Russian composer of any nal irreverence, Tschaikowsky es Beethoven with the God of Sab- hom as a child he held in awe but fear, and Mozart with Christ. Of ven, he says: "I bow before the y of his works, but I do not love ven. . . . If Beethoven occupies in rt the place of the God of Sabaoth, Mozart as a musical Christ; incly, he reached the same age as ; this comparison is not intended to phemous. zart was of the same angelic and e purity of disposition. His music of such unattainable, heavenly beau- if anyone deserves to be compared to it is he. . . . I am deeply con- that Mozart represents the zenith of

sion. Suffice it to say that many sections of the *Pastoral Symphony* and overture were a valuable lesson on what *not* to do.

**Dynamic Contrasts**  
Of the chorus accompaniment, the first that claimed particular notice was "For unto us." As everyone knows, the thirds that are played between the words "Wonderful," "Counsellor," are in the orchestra just quoted. This creates a dynamic contrast that never fails to thrill the lis- tener. But in the present instance every- thing was played full organ; the interludes of thirds being every whit as powerful as the looked-for climaxes. Consequently, each entry of the chorus was not particu- larly inspiring; rather the effect was like a brilliant organ toccata with a rather indifferent ejaculatory chorus accompani- ment.

The "Halleluiah" was up to the aver- age; perhaps a little better from the chorus stand-point, where the crescendos and fortissimos were much finer. But the or- gan betrays its weakness on unison pas- sages such as "For the Lord God Omni- potent." In the orchestra the brasses enter here with majestic effect; the organ always fails to give the pomp and pageantry the words and music seem to suggest and in- spire. Of course, this is a short-coming in the organ itself, as it cannot reproduce exactly the bass effect, the nearest ap- proach being the trumpet and trombone stops. But perhaps a more serious weak- ness here is the absence of accent which characterizes a flourish of trumpets, and which an instrument like the organ, with its "set" tones, cannot emulate. The writer has found on more than one occasion, that a trombone played with the organ is a splendid combination at such times. This instrument combines especially well with a pipe-organ, and its use can be commended in such selections as "Unfold, ye Portals," "Nazareth," "By man came also the resur- rection," as well as the "Halleluiah."

If one will listen to the best things with the utmost attention, and reflect later in quietude upon what he has heard, it will soon become apparent that anything really fine in music is more than a certain number of notes played or sung within a given space of time, but rather the calling up and presenting in very truth a tone-picture

ciation of the art; to affirm and empha- size the intimate connection between life and art, and to link up past and present achievements with future possibilities are necessary." —SIR DAN GODFREY.

beauty in the world of music. No one else has made me weep with joy and inspiration, nor made me sense the nearness of what we call the ideal. Beethoven also makes me tremble, but out of fear and painful long- ings.

"In Mozart I love everything, because in a person whom we love, we love all. Most of all, I love 'Don Giovanni.' Thanks to him I first understood what music really is. Until that time (I was 17 years old), I knew nothing but the Italian or sym- pathetic half of music. Naturally, though I love Mozart, I do not assert that every one of his compositions is a master-work. I know, for example, that quite a number of his sonatas are not masterpieces, but I love every one of them, because this musical Christ has sanctified them with his touch."

(Tschaikowsky's childhood was not a musical one. Almost the only music he heard in infancy came from a music-box tinkling out Italian opera selections and one or two short Mozart pieces).

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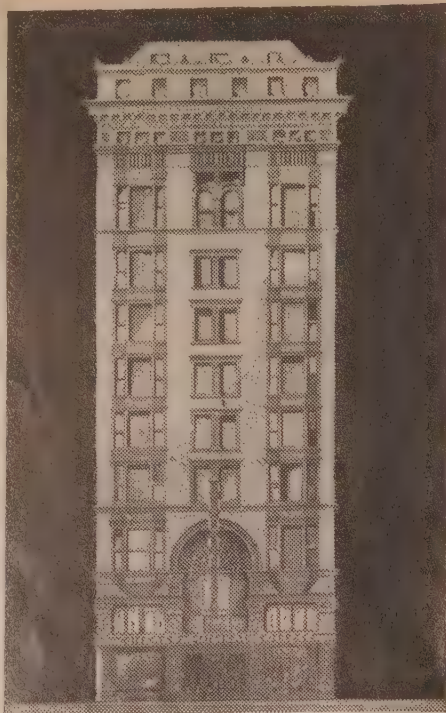
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Organ and Choir Questions Answered

By Henry S. Fry

President of the National Association of Organists, Dean of the Philadelphia Chapter of the A. G. O.

ETUDE herewith inau-  
question and answer depart-  
voted expressly to the Organ  
the Choir. Mr. Henry S.  
one of the best known of  
an organists, and, because of  
fications with organists in all  
of the country, he is in position  
extremely well versed upon all  
s relating to the instrument.

is the meaning of (1) Duplex Organ,  
ed Organ, (3) Augmentation?  
Duplex Organ is an instrument where  
pearing in one manual are also in-  
t another manual, one set of pipes  
for both stops. The following  
ion of a small organ will serve as  
ple:

SWELL ORGAN	
tonal (or Dulciana) . . .	8 ft. 73 pipes
ed Diapason . . . . .	8 ft. 73 pipes
ed Diapason . . . . .	4 ft. 73 pipes
Celeste (or Unda Maris) . . .	8 ft. 73 pipes
Diapason . . . . .	8 ft. 73 pipes

GREAT ORGAN	
tonal (or Dulciana) . . .	8 ft. 73 notes
ed Diapason . . . . .	8 ft. 73 notes
ed Diapason . . . . .	4 ft. 73 notes
Diapason . . . . .	8 ft. 73 pipes

PEDAL ORGAN	
ton . . . . .	16 ft. 32 pipes
ch Gedackt . . . . .	16 ft. 32 pipes

s example stops Nos. 1, 2 and 3 in  
at Organ are identical with stops  
2 and 3 in the Swell Organ. Stops  
in the Swell Organ are not duplexed  
equently do not appear in the Great  
Stop No. 4 in the Great Organ is a  
stop, appearing only in the Great  
nd is the only stop appearing in the  
bat is not duplexed from the Swell  
In reading specifications, care should  
ised in noticing whether the term  
or the term "notes" is used. When  
"notes" is used it is an indication  
pipes used for that stop have already  
d elsewhere and are being "borrowed"  
and usage.

Unifed Organ is an instrument where  
or ranks of pipes are extended to  
pipes and are used to produce tones  
ar quality at different pitches by  
of these extensions. A specification  
t similar to the one above, if du-  
nd unifed, would result in a very

RE is no single instrument which  
roach the organ in the wide range  
which it commands; and for that  
e to thank the American organ  
. Of course, one must use discre-  
mixing the colors of his tonal  
for too much color is as bad as  
e."

—MARCEL DUPRÉ.

much more elaborate array of stops, as fol-  
lows:

SWELL ORGAN	
1. Dulciana . . . . .	16 ft. 97 pipes
2. Bourdon . . . . .	16 ft. 97 pipes
3. Dulciana . . . . .	8 ft. (from No. 1) 61 notes
4. Stopped Diapason . . . . .	8 ft. (from No. 2) 61 notes
5. Dulciana . . . . .	4 ft. (from No. 1) 61 notes
6. Flute . . . . .	4 ft. (from No. 2) 61 notes
7. Piccolo . . . . .	2 ft. (from No. 2) 61 notes
8. Twelfth . . . . .	2 1/2 ft. (from No. 1) 61 notes
9. Fifteenth . . . . .	2 ft. (from No. 1) 61 notes
10. Oboe . . . . .	16 ft. 85 pipes
11. Oboe . . . . .	8 ft. (from No. 10) 61 notes
12. Oboe . . . . .	4 ft. (from No. 10) 61 notes

GREAT ORGAN	
1. Open Diapason . . . . .	16 ft. 85 pipes
2. Dulciana . . . . .	16 ft. (from Swell) 61 notes
3. Bourdon . . . . .	16 ft. (from Swell) 61 notes
4. Dulciana . . . . .	8 ft. (from Swell) 61 notes
5. Stopped Diapason . . . . .	8 ft. (from Swell) 61 notes
6. Open Diapason . . . . .	8 ft. (from No. 1) 61 notes
7. Octave . . . . .	4 ft. (from No. 1) 61 notes
8. Dulciana . . . . .	4 ft. (from Swell) 61 notes
9. Flute . . . . .	4 ft. (from Swell) 61 notes
10. Piccolo . . . . .	2 ft. (from Swell) 61 notes
11. Nasard Flute . . . . .	2 1/2 ft. From Swell No. 2) 61 notes
12. Fifteenth . . . . .	2 ft. (from Swell) 61 notes
13. Oboe . . . . .	8 ft. (from Swell) 61 notes

PEDAL ORGAN	
1. Open Diapason . . . . .	16 ft. (from Great) 32 notes
2. Bourdon . . . . .	16 ft. (from Swell) 32 notes
3. Dulciana . . . . .	16 ft. (from Swell) 32 notes
4. Oboe . . . . .	16 ft. (from Swell) 32 notes
5. Open Diapason . . . . .	8 ft. (from Great) 32 notes
6. Bourdon . . . . .	8 ft. (from Swell) 32 notes
7. Dulciana . . . . .	8 ft. (from Swell) 32 notes
8. Flute . . . . .	4 ft. (from Swell) 32 notes

While a specification of this type would be  
useful for individual tone-color effects, the  
result of the Full Organ ensemble would be  
very unsatisfactory for the reason that there  
would be too much "top and bottom," that  
is, 16 ft. and 2 ft. As all the Pedal Stops  
are derived from the Manual Stops, the Pedal  
Organ would also lose in effectiveness when  
Full Organ was used. Unification of some  
stops is desirable in some instances, but must  
be used with much discretion if unsatisfactory  
results are to be avoided. Additions could be  
made to the above specifications without add-  
ing "pipes"—as all the stops that might be  
derived have not been included in the speci-  
fication.

(3) Augmentation is really another word  
for Unification, but is more commonly used in  
connection with the Pedal Organ, when some  
of the ranks or sets of Pedal Pipes are ex-  
tended upward, and are used to produce  
stops of similar quality but of higher pitch.

"The perfect purity of his harmonies (in  
the Mendelssohn Organ Sonatas), the  
natural manner in which they follow each  
other, the rigid exclusion of every note not  
exclusively belonging to them, and their  
perfect unity one with the other, however,  
proclaim the refined and accomplished  
scholar, with whom art has become second  
nature."—DR. H. J. GAUNTLETT.

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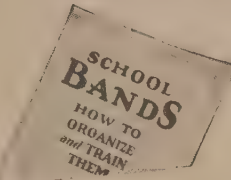
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Question and Answer Department

Conducted by ARTHUR DE GUICHARD

**The Clef: Meaning, Use, How Many, Etc.**  
Q. What is the real meaning of "Clef"? What is its precise use? How many clefs are there? Have they not each several names—if so, why?—FRANCES B., St. Louis, Mo.

A. "Clef" (from the French *clef*, which is also spelled *clé*) means "key." Its precise use is to determine the absolute pitch of a particular note by means of which the pitch of the adjacent notes is determined. There are three signs called clefs: the F clef

or ; the C clef or ; the G clef

. The C clef determines the absolute

pitch of "middle C." This C is exactly midway between and equidistant from the F and the G clefs (a perfect fifth, or seven semitones). These clefs have, in turn, other names: the F clef on the third line is the bass clef; the C clef on the first line is the soprano clef; on the third line it is the alto clef; on the fourth line it is the tenor clef; the G clef on the first line is known as the French violin clef; on the second line it is the treble clef. In this order of nomenclature there are seven clefs. These names supply their own reasons. It is worthy of notice that by means of these clefs all the notes of the different voices, from the lowest to the highest, may be written on the staff—or with only the addition of two ledger-lines for the lowest and highest notes respectively.

**Names of Notes of Enharmonic Scale.**  
Q. Will you be good enough to tell me how many notes there are in an enharmonic scale of one octave, and what are they?—SUBSCRIBER, Pittsburgh, Pa.

A. There are thirty-five names which may be applied enharmonically to the twelve notes of a chromatic series of the octave—of course, without counting the octave-note, which would be repetition. For example:

- |  |         |
|--|---------|
| C....C-B $\sharp$ -D $\flat$                     | 3 notes |
| C $\sharp$ ....C $\sharp$ -D $\sharp$ -E $\flat$ | 3 notes |
| D....D-C $\sharp$ -E $\flat$                     | 3 notes |
| D $\sharp$ ....D $\sharp$ -E $\sharp$ -F $\flat$ | 3 notes |
| E....E-D $\sharp$ -F $\flat$                     | 3 notes |
| F....F-E $\sharp$ -G $\flat$                     | 3 notes |
| F $\sharp$ ....F $\sharp$ -G $\sharp$ -A $\flat$ | 3 notes |
| G....G-F $\sharp$ -A $\flat$                     | 3 notes |
| G $\sharp$ ....G $\sharp$ -A $\sharp$            | 2 notes |
| A....A-G $\sharp$ -B $\flat$                     | 3 notes |
| A $\sharp$ ....A $\sharp$ -B $\sharp$ -C $\flat$ | 3 notes |
| B....B-A $\sharp$ -C $\flat$                     | 3 notes |

12 notes, chromatic. 35 notes, enharmonic.

**The Genesis and Growth of the Scale**  
Q. Men who decided on the formation of the scale, must have had some good and solid reason to eliminate a semitone between E and F and between B and C, thus dividing flats and sharps into twos and threes, as in the case of the octave key-board. Will you kindly give me a good and deep explanation of this matter?—MICHAEL C., Walnut St., Philadelphia.

A. To give you the complete history of the scale's growth would require a treatise of far greater length than is possible in these columns. The intervals of the scale were determined without any reference to the piano key-board, since this instrument was not invented until some twenty-four centuries later than the first attempts at scale formation. The notes forming the scale are evidently the first elements of the language of music. Language, of every nature and nation, is of extremely slow growth. Begin your investigation with the study of "Scales" and "Greek Music," in such musical dictionaries as those by Grove, Riemann and by Stainer (this last named is very instructive). Then, if you require further help, write again.

**The Oldest Form of Music Writing**

Q. What is the earliest known means of writing music—I mean, before the adoption or invention of the stave of lines and spaces? Where may specimens of such writing be seen, if existing?—G. A. N., Miami, Fla.

A. The earliest form of writing music was the use of a series of accents to aid the memory in the singing of psalms at divine service. The primitive signs merely indicated a rising or falling intonation, with a shorter or longer period of duration. By degrees these signs were elaborated and classified into the shapes of notes as they are found to-day in the Gregorian music of the Roman Catholic Church (but without the stave of lines and spaces). Those signs were termed *neumes*. They were all that existed of written music (so-called) until the tenth century. From the 10th to the 11th centuries, they were used in conjunction with a single-line staff (or stave), which was increased to four lines in the 12th century. The primitive neumes, or accents, were: Punctum (Grave accent), Bipunctum, Tripunctum, Apostropha, Diastropha, Tristropha, Virga (Acute accent), A Clivis, Podatus, Climacus, Torculus, Porroctus, and so forth, too copious to be given here. Consult "Paléographie Musicale," by the Benedictines of Solesmes.

**Meaning of Some Rests**  
Q. What is the significance of the rests in the following?



What voices would sing these notes?—A. C. D., Providence, R. I.

A. Tails turned up in upper stave are for treble, rests above are treble rests. Tails turned down in upper stave are for alto. Tails turned up in lower stave are for tenor; rests are for tenor. Tails turned down are for bass.

**Key-Notes of Major and Minor Scales.**

Q. In the June, 1922, ETUDE, you say, "Do and Sol are the tonic and dominant of every major scale. The tonic of the minor is La and its dominant Mi." Is this true only of relative minor scales, or is it also true of tonic minor scales? In the scale of C major C is Do; its tonic minor starts on the same key C. If we say that E flat is Do, then the scale is no longer a tonic minor but a relative minor scale—so it seems to me. Question: Where, then, is the Do of a tonic minor scale?—CAROL A., Oakland, Cal.

A. You appear to misunderstand the terms "tonic" and "relative," and to look upon Do as the key-note in both major and minor scales! The term "tonic" means "key-note." The major tonic is Do; the minor tonic is La. In the example you give C is the key-note of the scale of C major, or Do; when this tonic C is made the foundation of a minor scale, this C becomes La, the key-note of every minor scale, or the minor tonic of C major, but it is also the relative minor of E flat major. Supposing your father's name to be Robinson, your name is also Robinson, and the name shows that you are related. So with scales: when the major and the minor keys have the same note for Do, they are said to be relative; the Do is the same in both, and the major tonic is Do, while the minor tonic is La. Thus, in your example C is the tonic (or key-note) of C major or Do; its tonic minor is C minor and its tonic (or key-note) is called La. The term tonic means key-note; therefore when a piece is said to be in the tonic minor of the preceding key, it indicates that the major tonic or Do, becomes the tonic, or La, of the minor. There is also a relative minor, wherein the Do of the major and of the minor are the same note; but the tonic (or key-note) of the minor, La, is a minor third below the tonic (or key-note) of the major, Do. Your major scale of C (Do, re, mi, fa, sol, la, si, do) becomes the tonic minor of C when this note C is used for the minor tonic (La, si, do, re, mi, fa, sol, la); and this tonic minor of C is also the relative minor of E flat (its Do). Thus, the tonic of the relative minor is a minor third below its relative major, and vice versa; and the tonic of the tonic minor is the same note as the tonic of its tonic major, and vice versa.

**Different Ways of Indicating the Same Kind of Time**

Q. How can we account for the different ways of expressing the same kind of time? For example: 2/2-2/4-2/8 are just two beats in a measure, and 3/2-3/4-3/8 each give three beats in a measure? What is gained by the changes?—K. B., Providence, R. I.

A. While it would seem that the beat, represented usually by the lower figure, implies a slower time on account of the note of longer duration so represented, yet this is not always the case, for the pace of the composition is determined, or modified, by the name of the movement: *Largo*, *Andante*, *Allegro*, *Presto*. The best answer is to be found in the fact that a composer writes not only for the ear but also for the eye.

**When to Begin the Study of Cornet**

Q. I have been considering the advisability of letting my daughter, aged eight, begin the study of the cornet. Why do you think it unwise for young children to learn it? Are there not positions open to really good players of that instrument? Any information on this subject will greatly oblige.—M. D. W., Boise, Idaho.

A. A child of about twelve might be allowed to begin the study of the cornet, provided always that he or she has a robust, strong constitution; if not, she should wait until she has—any time up to the age of twenty is not too late. Special attention should be paid to the state of health, of lungs and chest. Practice should not be longer than twenty to thirty minutes' duration at first, and it should be ceased instantly if there is the least sign of fatigue. Yes, there are always positions open to "really good players" of this, as of other instruments. But to command good positions the players should be excellent.



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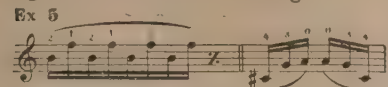
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violin except by the use of two different fingers such as in the following:



The teacher should strive to impress these rules governing the fingering of diminished fifths, upon the pupil so continually that his mind will grasp the principles involved in them. It is an excellent idea to pencil a few such passages on a piece of music paper, without marking the fingering, to give to the pupil to mark at home.

## Some Hints for Eliminating Scratching

By William Kupper

ONE of the many difficulties besetting the aspiring young violinist is the elimination of scratching and grating noises. The relegation of such cacophonous sounds depends almost entirely upon the performer; the personal factor in playing the violin puts the player at a disadvantage greater than that encountered in mastering other instruments. It is a truism that thought can play almost as an important part in the molding of the player's ability as genius and hard work. So, in the elimination of rasping noises, one should consider the problem in a thorough fashion.

If the bow is drawn across at right angles to the strings, the notes produced will be well-nigh perfect. Imperfect bowing may sometimes affect the intonation. Accordingly, the student should watch the course of his bow by playing memorized scales slowly and carefully, noting and correcting defects. Practice of this sort will also improve tone.

In the high positions, especially while playing double stops, morbid, jarring noises will mar the playing. To eliminate the flaws, the fingers should press firmly, while the bow should be used sparingly. The fact that the clearance between the strings and the fingerboard is greatest in the high positions shows the necessity of firm stopping.

In changing strings it will be found that the bending of the wrist toward the body at the moment of transition, and a subsequent turning back to its original position when the next strings is touched, will eliminate, to a certain extent, crunching sounds.

However, there is another factor in sound production which does not depend upon the player's skill. Strings must be perfect—free of irregular thickness or thread-like tears. Then, too, the bow's hair must be absolutely clean, without greasy smudges, often found from promiscuous handling.

## The Violinist's Tone

By John I. Brooks

AMONG all violinists there are great differences in tone. Probably no two have quite the same. It is possible, from listening to the records or the playing of some great artist for a time to copy his way of playing a composition, but it is impossible to copy his tone. Then, too, two violinists may play on the same violin, but the tone of each is still different. Some, naturally, play the violin with a small tone, while others have a more robust one. A good test of this is to listen to records of two different violinists. Anyone can detect the great differences in the tone of Kreisler and that of Elman. So the difference with all violinists, great and small. Each one is born with a tone to develop up to its highest degree of perfection.

A great help to the thin, scratchy tone of so many pupils would be to have their bows repaired more often (every three

months, at least), and to use good strings with just the right amount of resin, and, of course, to bow at the right angles.

## The Secret of Cremona

PROF. EINSTEIN, whose theory of "relativity" has made him one of the most famous living scientists, also has a theory in regard to the famous violins of Cremona. An exchange quotes him as saying:

"Violin makers in Berlin claim to have discovered the secret of making instruments like the old Cremonas, 'Strads,' etc., but I do not believe they can do it.

"The great violins of olden days were made by highly sensitive artists who had an understanding of their craft that cannot be reduced to rules and formulas. It was no special wood or varnish or size or shape that gave the violins their rare quality. The makers imparted their souls to the instruments in a manner which defies scientists who rely upon mathematics, physics and chemistry to explain them.

"The old instruments were individual and personal creations. The new ones are 'mass products.' Mass production can never achieve what individual production can."

## Non-Businesslike Mozart

FETIS, "the most learned, laborious, and prolific musical *littérateur* of his time," in his *Universal Biography of Musicians*, gives the following incisive characterization of Mozart:

"Mozart, an impassioned artist, composed as he felt; he composed for himself, and in good earnest, never supposing it worth his while to please any but those who felt in a lively manner, and who reasoned upon what they felt. When he found that a production of his had not the success which he anticipated, he would shut himself up at home with some of his friends, play over to them the music that had been rejected by the public, and, satisfied with their approbation, thought no more of his ill fortune. In a word no man was less calculated to succeed than Mozart, and consequently the success he met with during his life was comparatively small."

## The Ambiguous "Polonaise"

In glancing over some old numbers of *Harper's Bazar*, we find in the issue of January 5, 1878, this reminiscence of the once famous Clara Louise Kellogg, our first native soprano to attain international renown.

"When in Chicago Miss Kellogg sent word to Behrens, the musical conductor, that she wished to rehearse with him the *Polonaise* from 'Mignon.' Behrens went to hunt up the music, but the man who had it in charge had sent it on to New York.

"After failing to find the music in any of the Chicago music stores, a lady said that a friend of hers had the *Polonaise* and that if Miss Kellogg had no objection she would write her a note and ask her to send it down to the hotel. So a note was written to the owner, asking her to send her *Polonaise* for Miss Kellogg's use.

"Unfortunately, when the messenger reached the house, the lady was out. The note, however, was opened by her daughter, a young lady of seventeen or eighteen, who, after looking through her mother's room, sent back a note saying that she did not know exactly what the 'Mignon' polonaise was, but that her mother had only three and not one of them was large enough to fit Miss Kellogg, who, she understood, was a little stout."

"I do not play what is called Berlin schooling. I revere the name of Joachim, but in some respects I have changed my ideas of violin art since his day. Do not waste time playing what your hand cannot do. Use the literature you can play."

WILLY HESS.



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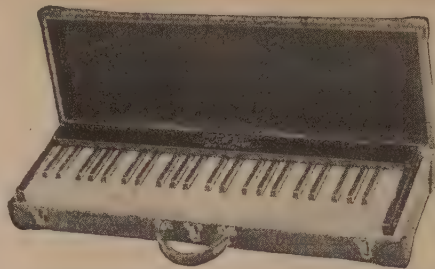
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## The Laughing Chorus

### Editorial Note

THERE is nothing that the editorial staff of THE ETUDE MUSIC MAGAZINE enjoys more than a good hearty laugh. We have a serious and important work to do, but that in itself makes the need for occasional flashes of humor more necessary. We feel that the real fun of life must come in our daily work if it comes at its best. Hundreds of things happen in the editorial offices that convulse us now and then. Every teacher and every student has happenings which are downright funny. If you have such a happening, note it down in a few words and send it in to us to pass on to others. Let your colleagues enjoy your laughable musical experiences. If we laugh too, we shall be glad to print the occurrence.

Sometimes, however, there are things which are screamingly funny when they are seen but which are very hard to describe in words. For instance, the Editor was recently walking down one of the city streets where itinerant musicians are forbidden to play under the penalty of arrest and fine. An old harpist was playing at the gutter-side. With his right hand he played the harp and in his left he held an ocarina with a kind of megaphone attachment, upon which he played the melody with harp accompaniment. The one man band arrangement was really quite effective. A mounted policeman with a distinctly Irish countenance came down the street unseen by the player and drew up just behind the old man. The musician stopped playing and looked up. The policeman was just about to get into action when the old man started to play "Come Back to Erin." The musical bribe was too much. "Giddap," said the "cop," with a beatific smile, and rode down the street. You, Mr. Reader, may not think this was funny, but the little comedy caused all those who saw it to break out into hearty laughter.

Mr. I. H. Motes, of Chicago, has sent us in a lot of musical jokes, which we print herewith. If you want more of this sort of thing in THE ETUDE we would like to know it:

He had been considerably delayed by a prolonged business engagement, and when he arrived at the concert hall where he had been due over half an hour, the door-keeper refused to let him in.

"The concert has already begun, sir," he explained, respectfully enough. "The singer is now giving the third song, and so I cannot possibly let you in."

The man was rather indignant, but kept his temper.

"But, I'll step very quietly," he said. "I shall make no disturbance."

"It isn't that, sir," answered the door-keeper, confidently. "You see, the trouble is that if the audience see the door open they might all rush out."

The choir was rehearsing a new setting of "Onward, Christian Soldiers," for the Sunday school anniversary.

At verse three the choir-master said: "Now remember, only the trebles sing down to the 'gates of hell,' and then you all come in."

"Phats that noise, Mrs. Mulcahy?"

"It's me daughter, Maggie, runnin' up an' down th' scales."

"Begorra, she must weight a ton."

Wife—"Don't you think music is soothing?"

Hubby—"Music, my dear, covers a multitude of dins."

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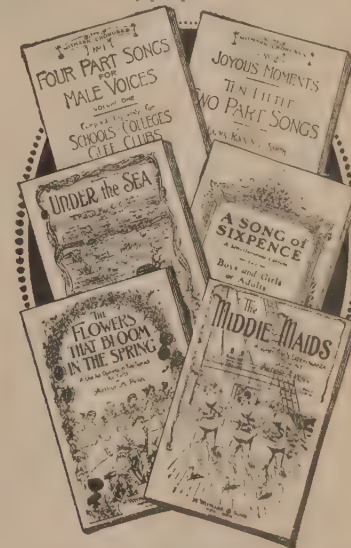
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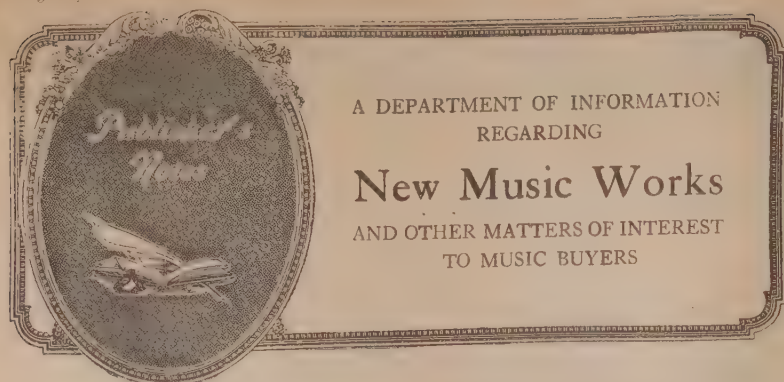
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## Annual Fall Bargain Offers

On other pages in this issue space has been utilized by the Theo. Presser Co. to present final introductory offers on publications issued during the past year and for advance of publication offers on new works to be issued in the near future. As thousands of music buyers know from Fall Bargain purchases made in past years, there are genuine bargains in this Annual Fall Offer. Special low prices have been made on all of the works offered and every active music worker, especially the music teacher, should search this offer between now and October 15th and order a copy of each of those works that they can utilize.

These offers virtually give Theo. Presser Co. patrons money saving benefits through what has proved to be a successful method for introducing new publications. If it were not for the fact that many repeat orders come along in later months and years, at more advantageous prices, it would be impossible to put out so large a number of these works as ordered on Fall Offers at such low prices. This special note on the Bargain offers is to acquaint those who have never made any purchases from these Fall Offers, with the value of looking them over. Those who have previously purchased on the Fall Offers are awaiting this year's as has been attested by the many requests already received for a copy of this year's offers.

## "On Sale" Music a Great Help to Teachers

The teacher need not expend money for music publications blindly. Teachers can secure music from the Theo. Presser Co. for the purpose of examining it in the convenience of their own studios.

With few exceptions, such as popular music and individual cases, Theo. Presser Co. will give teachers the opportunity to examine any music publication, or in place of specifying certain numbers that are desired for examination, teachers may tell the type of material they are seeking, i. e., whether pieces or studies are desired and for what grades and for what particular phases of technic, and clerks, with years of experience in caring for special needs of teachers, will gather together a special selection, which will be sent according to the "On Sale" plan.

The "On Sale" plan is the origination of the Theo. Presser Co., permitting teachers to obtain music with the privilege of returning all not desired and not used for credit.

Further details and "On Sale" order blanks will be sent any teacher making request for them.

## A Metropolitan Music Store at Your Very Door

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teachers living in the larger cities who insist upon sending their orders for music supplies to Philadelphia in order to save themselves the time necessary to make a trip to the business centers of their cities.

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One of the most difficult problems for the piano teacher is the judicious selection of interesting supplementary material to accompany the regular course of study. Frequently the proper selection is a matter of vital importance as a student's ambition often may be aroused by the assignment of a pleasing and melodious piece of music. This need not be a piece of "trash" as there is a wealth of good material available. There are many pieces of the better type that, without sacrificing anything in the way of musical interest, contain particular technical devices the practice of which will prove of incalculable value to the student.

As an aid to teachers in the selection of such material we have recently issued a "Descriptive Catalog of Piano Music" in which about 800 pieces are listed. These pieces were selected on their sales' records as the most frequently used by teachers. They are arranged according to grades, from one to ten, and each grade is subdivided into various classifications, such as, "In Minor Key," "With Left Hand Melody," "Characteristic," "In Dance Rhythm," etc. In addition a brief descriptive note on the outstanding technical feature of the piece accompanies each title. A selected list of the very best four-hand and ensemble piano pieces is also given.

The booklet, of a most convenient size, 72 pages, 3½ x 6 inches, easily may be carried in the handbag or vest pocket, making it always handy for reference.

Every teacher is invited to send for a copy of this valuable booklet which we will gladly mail gratis, upon request.

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Please advise us promptly where an address is changed from summer residence to winter, giving us both the old and new addresses. Do not advise the postmaster regarding your change of address on magazines because second-class mail matter will not be forwarded. It is necessary to notify us direct and we should have not less than three weeks' notice to insure next copy coming to you at your new address.

## Pre-Season Cut Prices on Magazines

Our advertisement on the inside back cover is your opportunity to secure your favorite fiction combined with *ETUDE MUSIC MAGAZINE* at a substantial reduction in price. These prices are good only until the 10th of November and no order will be accepted after that date at the bargain rates. Now is the time to place your orders.

If you contemplate giving magazines as Christmas gifts, a mighty acceptable present, we will be glad to book the order at the bargain rate and begin the subscription with the December issue. We have in preparation a very attractive Christmas gift card, advising that the subscription is a gift and on request, one of these fine cards, with your name filled in, will be sent.

## The Following Premiums Have Been Selected From Our Catalog, all of Which Can be Heartily Endorsed by us as Being of First-Class Manufacture

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**Attractive Electric Boudoir Lamp**—to use in the early fall evenings; old rose silk shade with an old rose metal base. Eight subscriptions.

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*Six improved iris*, blue, purple, white, yellow, lavender and pink. Iris is adapted almost to any condition and climate and is a sturdy grower. We will send your choice of two for one new subscription or all six for three new subscriptions.

## Beware of Fake Magazine Agents

It is necessary again to emphasize the importance of warning our musical friends against fake magazine subscription agents. Complaints are received in nearly every mail from all parts of the country where cash has been paid and no value received. Beware of the *ex-service man*, so-called, the *boy working his way through college*, the *man who is willing to sell you an ETUDE subscription for one-half price*. Pay no money to strangers unless you are satisfied as to their honesty. It is not fair that we should be called upon to make good subscriptions taken by unscrupulous men and women who have no connection with this or any other magazine publisher or subscription agency. If you are in the least doubt, send the money direct to us with the name and address of the agent and we will cheerfully give him credit for the subscription.

## World of Music

(Continued from page 603)

**A New "Mozart" Discovery**—ported. A manuscript "Requiem in E" has been discovered by Dr. Roderich A. Sowies, director of the Graz Museum among some old papers, and bearing it of Mozart on the wrapper. It is being tested to the severest tests as to its genuineness.

**The War Memorial Opera House**—San Francisco, is to have one of the most fully equipped stages of the world. Ansaldo, stage director of La Scala, has been brought over to design it, the designer of the stages of the Buenos Aires Opera and of the Grand Opera of Rio de Janeiro.

**The Scottish Music Merchants' Association** is organizing a National Music Week, with the object of focusing public attention on the necessity of music in the lives of the people.

**The Boston Civic Opera Company** the latest organization of this character has been announced. It has been incorporated under the State laws; and, after a season beginning in the early fall, there will be tour as far west as Denver.

**A Prize of \$100** is offered by the Stein Club, of Washington, D. C., for position for a women's chorus. Patronized by Mrs. Harvey L. Rabbitt, 312 C. Mansions Circle, Washington, D. C.

**The Lodi Oratorio Society**, of California, recently gave a performance of Mendelssohn's "St. Paul." Last year gave presentations of "The Creation" by Haydn, and of Handel's "Messiah." An accomplishment for a community of thousand inhabitants.

**The Morris Loeb Prize of \$10,000** advanced study of composition, either country or abroad, has been awarded Phyllis Marie Kraeuter.

**Jean Sibelius** has completed a symphony which is to have its first public performance at the Three Choirs Festival, at Gloucester, England, in September.

**Rhené-Baton**, conductor of the Pasdeloup Concerts of Paris, has been elected by the King of Sweden with the title of Chevalier of the Order of the Polar Star, the highest honor in that country. The recognition comes as a mark of appreciation of the conductor's success in the field of concerts in Stockholm.

**Max von Schillings' opera, "Lina"**, had its one-hundredth performance at the Berlin State Opera on June 8. It has been presented in seventy-five theaters.

**Geza Horvath**, widely known for his beautiful compositions for the piano, was born on July 19, 1868, at Komaron, Hungary. He was educated at Vienna, came director of school music there, and as librarian of the Association of School Proprietors.

**The Presser Home for Retired Teachers**, in Germantown, Penna. (Germantown is one of Philadelphia's garden suburbs), has just installed a refrigerating plant, ample for the home for many years to come. It ensures the most modern care of all foodstuffs to the home, who inspect the often comment upon the lack of the "hotel" or "bottle" odor. The very care is taken with the preparation of a feast of food.

The home now accommodates some retired music teachers. The main condition of admission is that the applicant shall have taught music in the United States twenty-five years, shall be between the ages of sixty-five and seventy-five, shall be in good physical condition; that is, they shall not suffer from chronic or obnoxious diseases, shall pay an admission fee. Certain infirm music teachers who have not been able to qualify in the foregoing manner, received assistance through the Relief Fund of the Presser Foundation, which grants emergency help to other teachers in cases of dire need.

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# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



## Two Keys in the Major

By Augusta L. Catalano

One sharp in the signature  
the top line it must be;  
sharped, then bear in mind  
it's the key of G.



Two sharps in the signature,  
added one is C;  
sharp is placed on the third space,  
it makes the key of D.



Three sharps in the signature,  
see it every day;  
sharp is placed above the staff  
it makes it key of A.



Four sharps will change the key again,  
Mother's placed on D;  
sharps are now F-C-G-D  
which makes the key of E.



Five sharps of B the sharps are five,  
other one you'll see;  
G-D and A are now  
that make the key of B.



Six sharps we must consider now,  
st add a sharp on E;  
signature not often used,  
it will be the key.



Seven sharps we have seven and the last,  
st add a sharp on B;  
the key the seven make,  
though seldom used, you see.



To memorize these rhythmic lines  
and I will guarantee  
that you will ne'er forget the sharps,  
in any Major Key.

## Betty's Ride

By Gertrude Greenhalgh Walker

BETTY came home from Miss Brown's studio after taking her piano lesson. She flung her music bag on the table and exclaimed, "I do not care. I won't take any more lessons."

"What is the matter, dear? Did you not have a good lesson?" queried mother. "I thought it was going to be fine, but Miss Brown said, 'Betty, Betty, do slow up. You are racing. Let us practice hands alone until we straighten out the places you are skipping and blundering over.' I hate practicing hands alone, anyway. Shura Cherassey, who is only eleven years old, and who made the lovely record of the *Scherzo*, by Mendelssohn, plays it fast, fast, just like little fairies dancing in the woodland."

"Well," said mother, "I am sure Shura had to practice it slowly at first, just as you have to do."

Betty was still disgruntled when she went to bed. She took Villa, her best comforting dolly, to bed with her and then the dream fairies came and invited Betty and Villa for a ride through Melody Land.

Betty asked permission to drive the golden automobile that the fairies brought and the fairy mother said, "Yes, if you be careful and go slowly."

Betty promised, and away they went, past brooks, then fields of nodding daisies. Happy bluebells rang out merry tunes for them. Betty began to think she was a great chauffeur and began an *Accelerando* because she was sure it was along a straight road. She did not see the sign "Rit" (sharp curve ahead), but rushed on at full speed, nearly knocking down Jack Barline, the policeman.

Then she heard a minor chord crying, "Be careful of me," but never heeded it. Soon the road became unfamiliar and, spying a traffic officer, she came to a pause and inquired the way to Melody Land. He told her that she was now in "Harmony Land," but to *Da Capo* and take the left-hand turn and then the next right; then on for a few measures.

Betty thought he meant miles. She went to turn around and, becoming confused, used the wrong "pedal." However, the policeman blew a sharp blast on his whistle and Betty collected her wits before any harm was done. She was rolling gayly along, listening to the songs from the

trumpet vines when, bumpety, bumpety, bump, a flat tire.

"Oh, dear, I was going so fast I did not notice that double bar in the road. It surely must have had a nail in it."

Jack-in-the-Pulpit near by was preaching a sermon on motorists driving at *Tempo moderato*, but Betty did not listen to him. She was too busy worrying about how to fix her tire. Suddenly a fairy knight came along and in the twinkling of an eye all was repaired and Betty and Villa went on their way rejoicing.

"Oh, see the Thyme," cried Villa. Betty looked up. Sure enough, it was Four o'clock.



"My," thought Betty, "I must hurry through Harmony Land to reach home before dark," and she began to go *Allegro*, then *Piu Allegro*, then *Presto*, when suddenly something flashed across her eyes. It looked like a new "key" and a warning to slow up. She put on her brakes suddenly and crash! A scream!

When Betty awoke mother was bending over her saying, "There, there, little girl. You are all right. You are in your own bed. Whatever did you scream for?"

"Oh, mamma, I was taking Villa for a ride and did not watch the road signs and nearly killed her. You bet when I go to Miss Brown's again I will watch all the signs in my music."

"Go to sleep, dear. You are all mixed up with riding and practicing your music."

Betty cuddled down, but she knew all about the mix-up. She was sure Miss Brown was going to have a good lesson next week.

## The Three Essentials

By Marion Benson Matthews

The three essentials of music are we,—  
MELODY, RHYTHM and HARMONY.

A succession of tones is MELODY,  
In one voice or instrument, as you'll agree;  
While a combination of pleasing tones  
The third of the trio, HARMONY, owns

RHYTHM the "metre of music" we call,  
For it indicates where the accents fall.

When you practice your brand-new piece  
to-day,  
Don't slight any one of us three we pray!

## Little Girl's Company

By Hazel McElhany-Greer

LITTLE GIRL was having such a hard time, for Czerny was so uninteresting and not half so pretty as the little "Minuet."

"Oh, I wish there never was a Czerny book, then I could always play nice pieces," moaned the tired little girl, as a tear filled each big blue eye, and spilled down on the rosy cheeks.

Now mother was dusting in the next room, and felt very sorry for Little Girl, so she said, "Well now, my dear, suppose we just play a game, instead of practicing."

Then the tears all dried up and a big smile came instead, as Little Girl clapped her hands and said, "Oh, goodie, goodie, Mamma! What is it? How do we play it?"

"We are going to play that your five little cousins are coming to see you; and after they all get here you will have such a jolly time." Then taking one little fat hand in her own mother said, "Now, this little wee finger will be Baby John, and the one next will be Winkie. Then this tallest finger will be Buddie, for he is so straight and tall; and the one next to Buddie we shall call Junior. And this cunning, fat thumb will be Tootsie, for she is really so short and fat."

Little Girl was laughing by this time and wondering what was coming next; so Mother said, "Now close your hand up tight and every time you play the treble clef of your Czerny exercise over once, one of the little cousins will be here, for you may then let one finger stand up. When you have played it five times, all the cousins will be here. Then double up the other hand, and play the bass clef and let each one come to see you again. After they are all here again, you may have a party by playing the exercise with both hands."

And—what do you think?—Before Little Girl knew it that hard Czerny exercise and her scales, and even the cunning little "Minuet," with its fairy-like staccato notes were all finished, and she did not feel the least bit tired, and all because her dear little cousins had come to help her.

## Letter Box

DEAR JUNIOR ETUDE:

One of the most interesting things we have here in Cuba is the real love for good music. We have many opera managers here who bring us every year big entertainments and musical affairs of importance.

I love to hear good pianists, because from hearing them one learns more about music; and I never miss an opportunity.

In past seasons we have heard Paderewski, Hofmann, Godowsky, Bachaus and many other pianists; and that certainly means a lot for our musical culture. I hope to hear many more musicians when they visit us, too.

From your friend,  
GRACE LEWENHAUPT (Age 13),  
Gervasio 35,  
Havana, Cuba.



# JUNIOR ETUDE—Continued

## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month: "Listening to Good Music." Must contain not over 150 words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE office, 1712 Chestnut Street, Philadelphia, Pennsylvania, before September 20. Names of prize winners and their contributions will be published in the December issue.

Put your name and age on upper left corner of paper and your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters. Competitors who do not comply with all of the above conditions will not be considered.

When schools or clubs are competing, please have a preliminary contest first and send only the five best to the JUNIOR ETUDE contest.

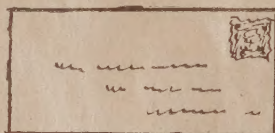
## Hidden Musical Terms

By Florence Romaine

EACH sentence contains a word used in music, the letters occurring in their correct order.

1. Please give my son a table to write on.
2. Betty is not energetic enough about her work.
3. An apple's core is too hard to eat.
4. We travelled far on down the road.
5. Do not talk so loudly in this room.
6. Of all my books, that one is my favorite.
7. Come home, Bob, as soon as possible.
8. At Hope Dale Farm the roses are in bloom.
9. I want this song for tenor voice.
10. Can't I ever find you at home?

## Letter Box



DEAR JUNIOR ETUDE:

I have studied piano for two years, from a wonderful artist, and I dearly love good music. Many times I have gotten discouraged, but have kept right on. I practice four hours a day.

From your friend,

E. RUTH TEANDER (Age 12),

Iowa.

N. B.—Ruth is certainly a wonderful example in the matter of practice. Whenever any one finds an hour or half-hour of practice irksome, just think of Ruth. But, of course, not many twelve-year-old pupils would have enough musical talent to warrant four hours a day practice—that is only for very exceptional cases.

DEAR JUNIOR ETUDE:

Would it be too much to ask you to send me a list of Junior readers who would like to receive letters?

From your friend,

LENA L. LEBLOVE,

Massachusetts.

N. B.—As has been frequently stated, THE JUNIOR ETUDE does not give out such lists to correspondents. The addresses of the Letter Box writers who live outside of the United States are generally printed with their letters, as they live too far away to enter the contests; but these are the only addresses that are printed except in special cases.

DEAR JUNIOR ETUDE:

After reading about the recital of Thelma and Marion, I decided to tell you about my musical enterprises. I accompany my father, who is a singer; and sometimes a neighbor comes in and brings her violin and we have a lovely time. One Sunday they had no organist for Sunday-school and they asked me to substitute. It was a wheezy old reed organ, but nevertheless I enjoyed it. I belong to the Girls' Glee Club in school, and my father belongs to a choral society. Our town has an excellent program every year for music week. We have a High and Junior High Orchestra.

From your friend,

CLEO LOVETT (Age 14),

Vermont.



Mrs. H. H. A. Beach

Born, Henniker, N. H., 1867

Famous American pianist and composer. She has written a very beautiful Symphony and Piano Concerto; also pieces for the piano, and songs, of which "The Years at the Spring" is the most famous, the words being by Browning.

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Etude Portrait Series

DEAR JUNIOR ETUDE:

First I want to praise your wonderful magazine most highly for the priceless information it gives to its readers, and also for the splendid pieces it prints. I would not go without THE ETUDE for anything.

Perhaps the readers of my letter might like to know about me. I live in the western part of Massachusetts. In the winter I stay in the town, but most of my summer is spent on a farm. I have several pets. A very pretty dapple gray horse, an Airedale dog, and several cats. Besides going to high school I study music. Both my music teacher and I are greatly interested in the music published in THE ETUDE. Often we discuss various topics found in your magazine. But most of the enjoyment comes when I get the new ETUDE and play the numerous pieces.

From your friend,

DELL JONES, Massachusetts.

DEAR JUNIOR ETUDE:

The music supervisor of our school has organized a class in music appreciation in the high school. There are ninety-five enrolled in the morning section. Perhaps the attraction is the one-fourth credit; but I hardly think that all these pupils would forfeit a very useful study period for that.

No, I am convinced that they are there because they want to appreciate music.

If a similar class has not been organized in schools elsewhere, I wish the Junior readers would suggest it to their teachers.

We also have a girls' and a boys' glee club. On Thanksgiving, Christmas and other special occasions, the combined clubs give a musicale. Once a year we have an operetta. Our orchestra grows each year and is very successful. Music is by no means slighted in our town.

From your friend,

AN INTERESTED READER,

Pennsylvania.

N. B.—Please do not send letters without giving your name. Ordinarily such letters are not printed, but as the subject of music in the schools is important the above letter is used.

DEAR JUNIOR ETUDE,

We noticed that you do not get any letters from South Africa and we do not want you to think that THE ETUDE never finds its way out here. So we are writing to let you know that we get it regularly. We always look forward to the day it arrives. Our teacher says the articles are very helpful to us and we always enjoy reading them, and learning the solos and duets.

From your friends,

MAIMIE REID, and

MARGIE AITKEN.

Holy Rosary Convent,

Dundee, Natal, South Africa.

DEAR JUNIOR ETUDE:

I have been reading the JUNIOR Letter Box and would like very much to hear from some of the Juniors. I am very lonesome sometimes, as I have been ill and confined to my bed most of the time for the last three years. So it would make me happy to hear from some of the Juniors. I have studied piano eight years and violin five years. When I was twelve years old I started to practice six hours a day and teach, and I finally broke down. Although I am still ill and cannot do anything but just sit around, I teach about twenty pupils a week.

I do not understand why children with perfect health can neglect their music. My music has been my best friend.

From your friend,

CATHERINE LANGE,

2149 N. Karlov Avenue,

Chicago, Illinois.

# The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always available and the discounts the best obtainable.

## SUNDAY MORNING, November 1st

ORGAN Autumn Glory .....Preston

ANTHEM

(a) What Are These Arrayed

in White Robes?.....Stainer

(b) Hear, O Lord.....Watson

OFFERTORY

I Am Trusting Thee (Solo, S.)

Hosmer

ORGAN

Spirit of the Hour.....Johnson

## SUNDAY EVENING, November 1st

ORGAN Moon Magic .....Cummings

ANTHEM

(a) The Sun Shall Be No More

Thy Light .....Woodward

(b) The Sands of Time Are

Sinking .....Urham-Spence

OFFERTORY

One Sweetly Solemn Thought

(Duet, S. and A.)

Ambrose-Bliss

ORGAN

Petite Marche .....DuBois-Rogers

## SUNDAY MORNING, November 8th

ORGAN Sabbath Calm .....Christiani

ANTHEM

(a) O Gladsome Light.....Sullivan

(b) Break Forth Into Joy.....Sinper

OFFERTORY

He That Dwelleth in the Secret

Place (Solo, B.).....Stoughton

ORGAN

Commemoration March .....Grey

## SUNDAY EVENING, November 8th

ORGAN Devotion .....Moter

ANTHEM

(a) The Spacious Firmament

on High .....Stults

(b) Seek Ye the Lord.....Scarmolin

OFFERTORY

I'm a Pilgrim (Duet, S. and A.)

Jones

ORGAN

March .....Gounod-Roberts

## SUNDAY MORNING, November 15th

ORGAN Introspection .....Hartmann

ANTHEM

(a) Come, Oh Thou Traveler

Unknown .....Noble

(b) God of Mercy, God of Grace

Morrison

OFFERTORY

Praise Ye (Trio, S., T. and B.)

Verdi

ORGAN

Postlude in C.....Schuler

## SUNDAY EVENING, November 1st

ORGAN Twilight in Autumn.....

ANTHEM

(a) Thou Wilt Keep Him in

Perfect Peace .....

(b) Lead On, O King Eternal

OFFERTORY

Blessed is the Man (Duet, T.

and B.).....

ORGAN

Duke Street .....Hatton

## SUNDAY MORNING, November 1st

ORGAN In Remembrance.....Vo

ANTHEM

(a) O Come Before His Pres-

ence with Singing.....

(b) O Lord of Heaven and Ear

OFFERTORY

Some Morning, Oh Some Morn-

ing (Solo, A.).....F

ORGAN

Piece Heroique .....

## SUNDAY EVENING, November 1st

ORGAN Tender Thoughts .....Engel

ANTHEM

(a) How Sweet the Name of

Jesus Sounds .....Lisa

(b) Now Thank We All Our G

OFFERTORY

Dear Lord and Master Mine

(Solo, S.) .....B

ORGAN

Danza Compestre .....K

## SUNDAY MORNING, November 1st

ORGAN Festival Fantasie .....Arm

ANTHEM

(a) Prepare Ye the Way of the

Lord .....

(b) Worship the Lord in the

Beauty of Holiness.....H

OFFERTORY

I Will Extol Thee (Solo, S.)

ORGAN

Thanksgiving March .....

## SUNDAY EVENING, November 1st

ORGAN Evening Pastorale .....L

ANTHEM

(a) I Heard a Great Voice. R

(b) Now From the Altar of

My Heart .....Fe

OFFERTORY

Shadows Gain Upon the Light

(Solo, A.) .....K

ORGAN

Anniversary March .....

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